

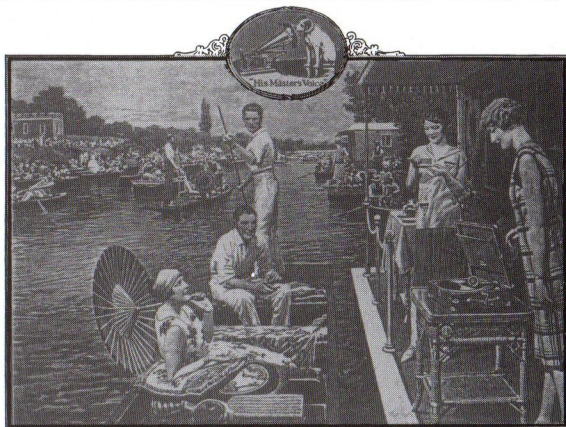
Hillandale News



No. 226, Summer 1999

Front Cover photo – The Lorelei Puck – see article by Howard Hope on the Puck Phonographs, starting on page 304

PUNCH, OR THE LONDON CHARIVARI—August 10, 1927.



Music for Summer Days

BOATING up the river, picnicking in the woods, camping by caravan, or week-ending in a country cottage—wherever you go for fresh air and pleasure you will be all the happier for the companionship of the best portable gramophone in the world. The New "His Master's Voice" Portable is made in red leather, or in grey, blue or brown crocodile cloth. Beautifully constructed on scientific principles, it is fitted to carry records in lid and equipped with a sound chamber which is designed to reproduce the bass and higher tones in equal proportion.

The NEW "His Master's Voice"

DE-LUXE PORTABLE GRAMOPHONE

Brown Crocodile £1. 10 Blue Crocodile £1. 10
Grey Crocodile £1. 10 Red Leather £1. 10
Obtainable from all "His Master's Voice" Dealers.

THE GRAMOPHONE COMPANY LTD., OXFORD ST. LONDON. W. 1

(The above prices do not apply to the Irish Free State.)

Printed by Herbert Warner, at the Printing Office of Messrs. Trenchard, Arner & Co., Limited, 14, Abchurch Lane, E.C. 4, and published weekly by him in the Office at Abchurch Lane, in the Precinct of Westminster, in the City of London.—WALTON-DAVEY, August 10, 1927.



Portables entertained the Yorkshire Cricket Team last year during the frequent "no play" spells

Figure 1. The portable gramophone as essential equipment for the English Summer.
[See article by Dave Cooper on the HMV Portables starting on page 314.]

Hillandale News

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Issue no. 226 – Summer 1999

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EDITORS' DESK

Our Chairman raises a very valid matter in this issue – that of means of contact between Members – and, for that matter, between like-minded non-members (who may, after all, be prospective joiners!). A rough analysis of the geographic distribution of the British Membership shows that 60-70% reside in the south-eastern counties. As an ex-geographer, I can say that that displays a considerable bias in relation to national population distribution, one that can probably be explained partly by the concentration of employment in the sound and broadcasting industries in that corner of the country.

More importantly, it raises the question whether there is potential for groups to form in parts of the country where there appears to be no activity, at present. (*Pace* Howard Martin – I am assuming that the London Meetings are considered too remote by some Members resident in the outlying parts of the south-east). For example, at the beginning of this year, there were about 30 Members resident in Kent, and roughly similar numbers in Surrey and Essex. For comparison, the Midlands Group survives on a regional Membership of about 50 in the West Midlands (i.e., including Herefordshire and Shropshire, but excluding Derbyshire and Leicestershire). The Northern and West of England Groups hold together with a far more scattered Membership.

We raise this matter merely to suggest that if people in a local area were willing to engage in some organising activity, even on an "Annual Event" basis, there may well be

sufficient interest to support it. However, without a published Membership list to illuminate this aspect, no-one would ever know, or even be able to find out.

The debate initiated by our Chairman as to whether our Society is populated by 'anoraks', and implicitly, whether that is good or not, rumbles on in the Letters columns. The Editors agree that we need to broaden the interest of the Society, and that in so doing, we will make the magazine and the Society more attractive to prospective Members. However, HILLANDALE NEWS is based largely upon Members' contributions: therefore, substantially to change its content and character is (a) like pulling oneself up by one's bootstraps, and (b) tricky to achieve without the risk of alienating some of the current Membership. However, it appears that we must try, although I have to say that it may not be entirely necessary to 'catch 'em young', if you accept the premise that people's interests and tastes change with age, and that CLPGS caters for those with a maturer, more considered perspective.

Nevertheless, as clockwork acoustic machines and recordings become regarded increasingly as museum pieces by Joe Public Jr., the Society does have to move with the tide of change in public perceptions. To that end, we need to raise the profile of CLPGS from its current level of near invisibility, through, for example, attendance at fairs, or museum and library displays, and reciprocal advertising. Any offers?

Please note that material intended for inclusion in HILLANDALE NEWS must reach the Editorial Group not less than **six weeks before the first day of the month of issue**. Hence, the deadline for the Autumn 1999 issue will be the **14th August 1999**. Copyright on all articles in HILLANDALE NEWS remains the property of the authors. Views expressed in this magazine do not necessarily reflect those of the Editorial Group.

CHAIRMAN'S CHAT

I would very much like readers to give some thought to the thorny question of whether or not the Society should publish a Membership listing. This question has come up in the distant past and received a resounding thumbs-down, and I have to ask myself why. Let me put you at ease and say straight away that there is no question of one being printed without your individual permissions. Apart from anything else, the Data Protection Act forbids any such action, and in any case, it would be quite improper to do so.

What interest me more is why the resistance existed then, and to know if it is still strong now. I can see two obvious reasons for Members not wishing to be listed. One is for security reasons and one for simple privacy. In the former case I can honestly remember only two cases in the last twenty-five years when machines (not records) were stolen from a Member's private house, and in both cases the loss was consequential to a burglary which was targeted at more important contents than gramophones. I cannot believe that knowledge of the latter 'triggered' the break-in.

If, however, privacy is the principal reason, then it begs the question, 'What is the Society about?' If people actually want to collect in isolation and don't wish to be approached by fellow-collectors with a view to shared interest then the purpose of belonging to a club can only be to receive a magazine and gain information that way. In this case, the idea of being 'in' a club or society is not really relevant to the payment of a subscription.

I have heard it said that some collectors fear being pestered by dealers or other would-be buyers of their records, but in my experience these occasional pests need no list to find out their victims. Such vultures usually start with a chance conversation at record fairs and such, and rarely persist after the

collector makes clear his lack of interest in selling.

I have at home Membership lists for the American and Canadian phonograph societies showing who their members are, where they live and what their principal interests are. Members are encouraged to pick up the phone and share interest and knowledge with like-minded men (and women, Ruth!). At the Oxford AGM, a young man recounted how he had only discovered by chance at an antiques fair that the man he had met there was another CLPGS Member, and that they lived close together and had similar interests. As a newcomer to the hobby, he asked how he was meant to meet fellow enthusiasts without some sort of listing – a good question.

It would seem logical to put out any listing that was agreed at the start of a subscription year, so we have six months or so from now to resolve the question. This is not a matter for the Committee, as individual preference is the key, so we will probably put a slip in with a later magazine asking Members if they would be happy to appear on a list together with an address or simply a contact telephone number. I would also suggest a simple statement of interest, such as 'HMV machines' or 'Adelina Patti only', to help identify an interesting correspondent. If only half the Membership were willing, then I still think that this would be worth printing, as these souls at least, want to be social in their hobby and should have the ability to identify each other. If, however, only a handful were willing, I would come back to my question 'What are we here for?'. If you have strong feelings on the matter, please write and say so, but be assured, no information about you will ever be published without your say-so.

Howard Hope

THE PUCK PHONOGRAPHS

by Howard Hope

The Puck phonograph was designed by Gianni Bettini and the British patent application was numbered 8788/1897. The Patent Office drawings are shown here (Figures 1 to 6), and we can see that the machine was conceived from the start in the two forms in which it was manufactured, either with a floating horn and reproducer, or alternatively with a tonearm, seen conventionally in the 'Lorelei' variant, and more exotically in the 'Gnome and Flower' version, of which, more later. Bettini

states in his patent application that "...The base may be of any desired shape, but for the purpose of this patent I show it in the form of a conventional Greek lyre." Richard Taylor was quite right in his article in *HILLANDALE News* last year [*Issue no. 222, p.62 - Ed.*] to suggest, therefore, that the earliest machines sold were probably offered as 'Lyrophones', in 1898.

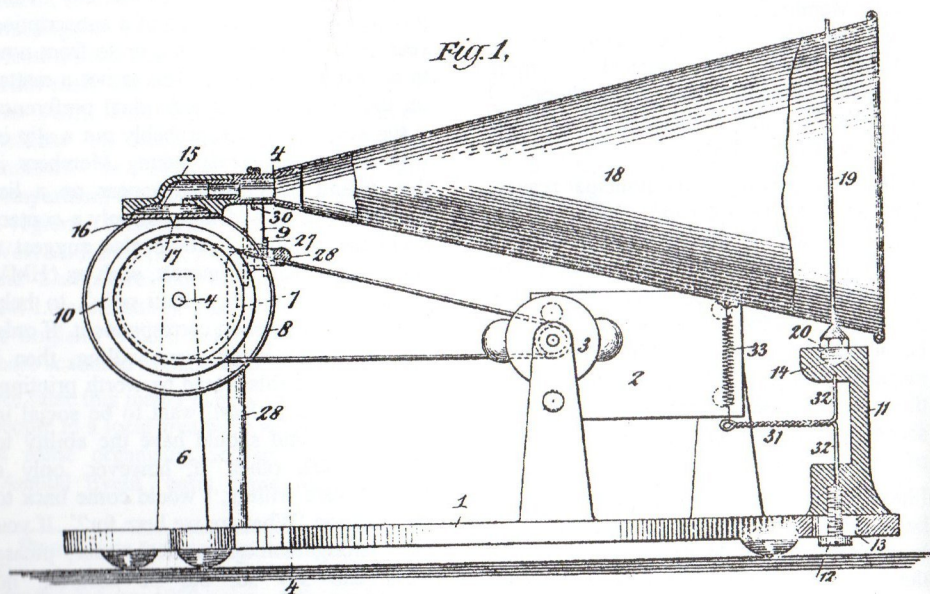


Figure 1 from the Patent drawings

Figure 2 from the Patent drawings

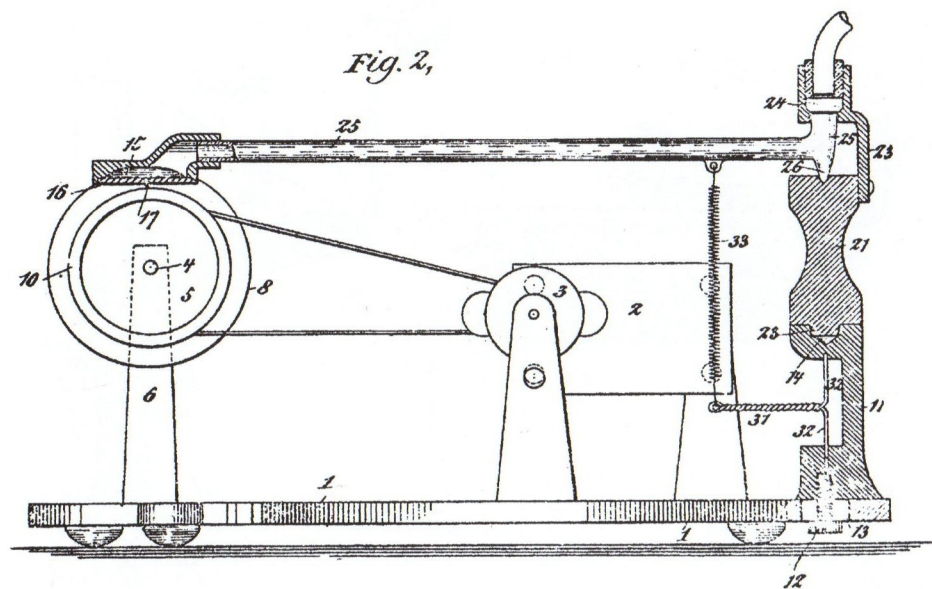


Figure 3 from the Patent drawings

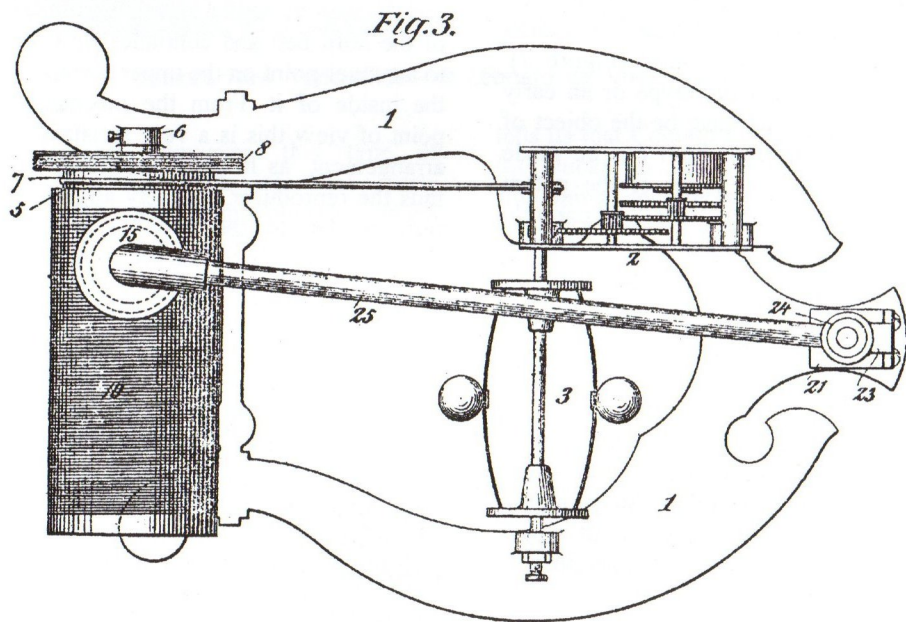


Fig. 6.



Fig. 4.

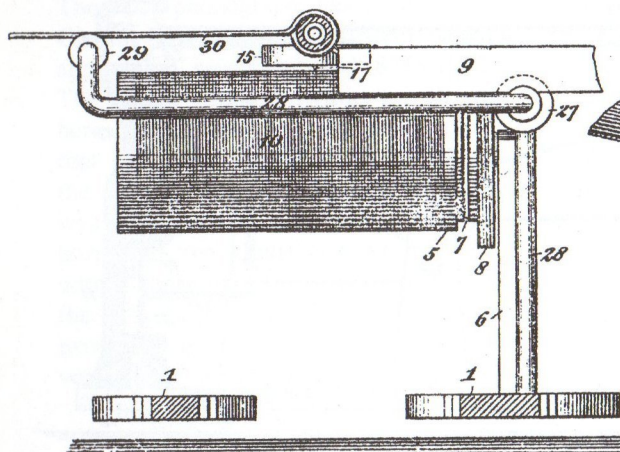
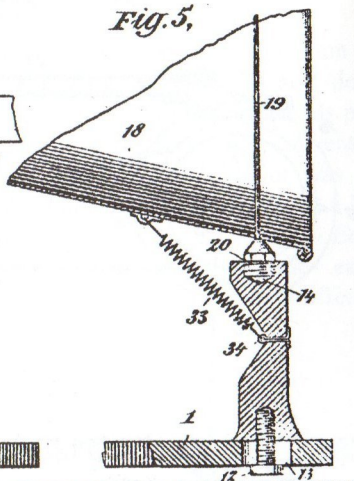


Fig. 5.



Figures 4 to 6 from the Patent drawings

A famous photograph of Bettini's New York office shows a 'Puck' on a shelf behind the inventor's head (Figure 7). Whether this is a prototype or an early production model must be the object of speculation, but the horn can be made out to be the 'fat cone' of the patent drawing. Despite his apparently 'musical' surroundings, Bettini described himself as a photographer [*sic - Ed.*] when applying for all his phonographic patents, and gave his address as 55 Broadway, New York City.

One aspect of the original design drawings which I have never seen appear 'in the flesh' is the proposed horn support system shown, in which the support rod, instead of operating as

support and swivel point below the horn, passes through a slot in the bottom of the horn bell and continues upwards to a swivel-point on the upper surface of the inside of it. From the mechanical point of view this is a very satisfactory arrangement, as it keeps the horn, and thus the reproducer, squarely aligned at right angles to the cylinder surface, obviating the rather loose set-up actually used. The slot allows the horn to move in a limited arc in the vertical plane, which has the added advantage of automatically acting as a rest when the horn is swung to one side between playings, obviating the need for the 'bent wire' solution often used. One can only imagine that the design was simplified in the drive for the lowest possible manufacturing cost.



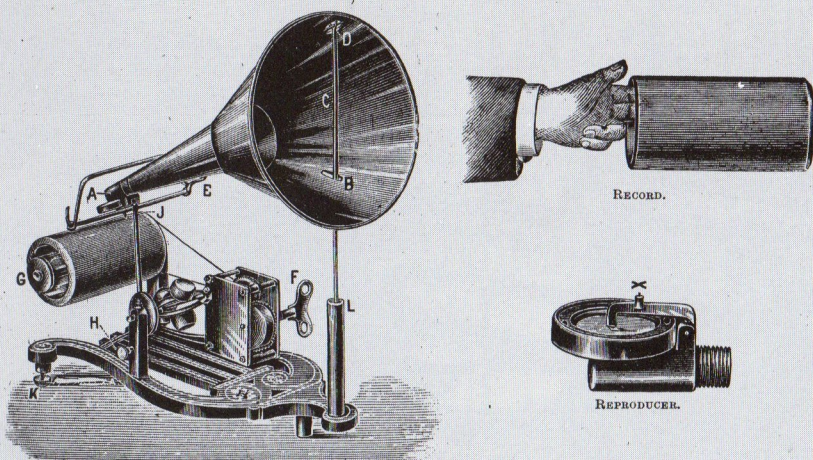
Figure 7 – Bettini's New York office - © Leonard de Vries, from "Dank U, meneer Edison"

Intriguingly, however, this type of support was built into the early Columbia AP Graphophones, which shared the principal Puck features, but were built more substantially. The AQ model which followed benefitted from a crude feedscrew but dropped the more sophisticated support. We know that Bettini had a special relationship with Columbia in the 1890s, as many of the exotic 'Bettini' machines in his European catalogue were plainly recased or slightly modified Graphophones. (Several others were lightly disguised Pathés). Furthermore, the wonderful new 'Compendium of Talking Machines' by Fabrizio and Paul

tells us that Columbia were sales agents for Pucks in the United States, so something incestuous was obviously going on there.

The resolution of the New York photograph is insufficiently fine to see which support was built in to Bettini's own machine. However, in my own collection, I have a 'flyer' from a British wholesaler offering the Puck as 'The Express Phonograph' and shown in the accompanying engraving (Figure 8) as using this earliest support system. The flyer is not dated, but the pattern and price, at a staggering £2-0-0, (around US \$9 for American readers) suggests a very early date.

The "Express" Phonograph.



The Phonograph should be carefully unpacked and used upon a level table or counter.

If the driving belt **J** is loose it should be tightened.

Then place the Rod **C** in the slot **L**, put the Reproducer **A** on the Trumpet as shown, raise wire **E** off driving belt and carefully pass the Reproducer **A** on Trumpet through same, the Trumpet should now be placed over the rod **C** at slot **B** and suspended on the slot **D**. The Reproducer **A** must be placed horizontally over the Mandril **G** and should always be placed in the rest at the end of **E** when not in use.

In placing the Records upon the Mandril **G** the hand should not touch the outside surface, the bevelled end of the Record as shown in drawing should be passed on to the Mandril first.

The Screw **K** should always be adjusted so that the Reproducer **A** will not slip to the right or left, it would damage the Record if the screw **K** is not properly adjusted.

To start the Machine screw in the screw **H**, care being taken that the spring is properly wound up at the key **F**.

The screw **H** is also to be used for regulating the speed of the tune, care being taken not to turn the screw too far.

Price **£2 : 0 : 0**

Subject to our usual Discounts.

Trade 50 per cent

THE LAMP MANUFACTURING COMPANY, Ltd.,
10, 12 & 14, LEONARD STREET,
CITY ROAD, LONDON, E.C.

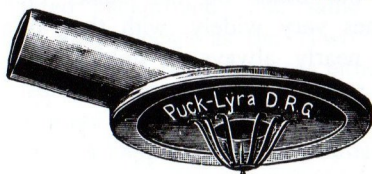
Figure 8, illustrating the patent type of horn support.

Also very interesting in this early engraving is the style of reproducer shown. Whereas that proposed in the patent is not unlike the 'gutta percha' type offered with the first 'Washington' model AT Graphophone, the pattern illustrated is actually the Columbia patent type used in the 'Domestic B', (later 'Eagle') Graphophone. This must also have been phased out early in favour of the familiar 'paste-jar lid'

type, as I for one have never seen an actual machine with the reproducer as illustrated. A German catalogue of around 1903 (Figure 9) shows various types applicable to Pucks, but not this one. Again, cheapness of manufacture seems to have been the absolute rule. I wonder, however, if Bettini's involvement with the design accounted for the frequent use of a 'spider' stylus dome on such inexpensive reproducers.

Membranen für Phonographen

I. für Apparate ohne Führung.



a. b.

Glimmermembrane 40 mm Spinn-
a) cap. II. Qualität . . M. 0.18
b) Ia Qualität . . . „ 0.25



e.

Patent-Original-Riesenmembrane
60 mm Glas, mit Schutzkappe, laut
und natürlich M. 0.90



c.

beste 40 mm Glimmermembrane
mit Sprengring, schwere Qual.
„Konzertmembrane“ . M. 0.75



d.

besonders gute Konzert-
membrane mit Pneumatik-
ring, laut und tonschön,
50 mm Durchm. . M. 1.—



Nr 20a

f.

Unerreichte Wiedergabemembrane, das
beste, was es für solche Apparate
geben kann, 60 mm Glimmer. Spreng-
ring, schwere Qualität . . M. 1.25

Figure 9 – German catalogue extract

Two features offered in the patent appear never to have been incorporated in a production machine. One is the spring influencing the tracking weight shown running between the support rod and horn base. The other is the apparent 'roller' shown in the rear view to help track the reproducer.

And what of the different bases? As Richard observed in his article, there were the three basic 'Lyra', or lyre variations. Consistent with what we know, we can assume that this was the first style to be sold. There were the cast-with-scrolls, the flat-cast with decorative transfer work, and the pressed steel types, the latter 'solid' between the details of the pattern rather than 'open' as in the cast ones. We can fairly assume that these were a later development, as I cannot find them illustrated in any early catalogue. The vast majority of these seem to have been painted black when new. It is this style that Wilhelm Bahre and Co. of Cologne first seem to have christened 'Puck'. It also seems to have been offered by several other German vendors as the 'Familien' (or Family) machine (Figure 11). In this advertisement we also see that the machine is being offered as a gift with quantity cylinder purchase, in this case, fifteen. I have yet to see a British advertisement with the offer, but the popular English story was that the machine came free with the purchase of a dozen Columbia cylinders, and in the light of what has gone before this might seem to ring true.

(Sidetracking, it is fun to speculate on what the mathematics of this offer might have been. The Puck retailed at 5/6d, so let us assume, generously, that the

wholesale price was 4/-. Columbia cylinders at this time cost 1/6 each, twelve for 18/-, so if the profit on these were also a third, i.e., 6/-, it would pay for a Puck at 'trade' and still give 2/- to the seller, who now also had a new customer for records, the aim achieved!)

Lastly, among Lyras comes the 'Lion-head' machine illustrated in the Daniel Marti book. Marti's claim that the machine was made 'by' the Frenchman Chardin should, I think read 'for', as I explain later.

There were two 'Syrena' or mermaid patterns, one with the subject on her side, the other on her back. Paint schemes vary widely, with the 'skin' areas nearly always in gold. I have never seen a naturalistic skin-tone used. The Herbert Jüttemann book¹ associates this pattern with Fritz Puppel & Co. of Berlin.



Figure 10 – the semi-enclosed Puck.

Then there must be a number of continental versions not seen in Britain. Years ago, Eric Reiss of 'Complete Phonograph' fame told me of a 'Grand Piano' Puck in his possession, and

¹ *Phonographie und Grammophone: by Herbert Jüttemann; Klinkhardt & Biermann – Braunschweig.*

indeed, the tripod shape would be logical. Another curiosity very rarely encountered in Britain is the semi-enclosed version seen in Figure 10. Here, the case is wooden, although I have seen a 'streamlined' steel example. Getting the cylinder on and off the mandrel involves the loss of skin from fingertips, and with it, no doubt, some bad language, so definitely not a family machine!

In the box-mounted 'Kastenpucks' (German 'kast' = box), the base casting is most commonly decorated with *art nouveau* scrolls in several patterns, picked out in gold against a silver-painted background. The same sized base also appears as the 'Two Song-Birds' casting, with the birds either left silver or garishly painted up, and a third

shows two gnomes working. Yet another replaces the casting with a nickelled steel, plain sheet base without detailing. In each case, the box is an undetailed oak base with or without a simple boxy lid. Some are shown in Figure 11, from a firm in Berlin.

I am informed by Wilfried Sator, of Stuttgart, that 'around twenty' firms made Pucks, but before accepting this at face value, I would ask if 'made' (always a dangerous word on a product) meant 'manufactured' or 'assembled'. I believe that the bases may indeed have been cast for specific wholesale houses, but the consistent design of heads, horns and motors leads me to think that there may well have been a central source for all these completing parts.



Figure 11. Examples of Puck Phonographs with various bases.

To me, the biggest mystery lies with the motors on these little machines. as in all the twenty-five years I have dealt in and collected these machines, I have never once seen a variation on the design. There are many different brakes, mandrels and drive-band guards, but the basic motor unit never alters over the decade of production, and parts of them are inevitably interchangeable. Nobody seems to be able to say with certainty who made them, but I strongly suspect that it was the clockmakers Junghans, who incidentally put the motors in the Stollwerk gramophones as well as many cheap musical-boxes. In those cases, however, the motors are stamped with a maker's mark, only seen when the machine was dismantled. In those other products, however, the motor is concealed within. It may have been too revealing to have openly marked each Puck 'Junghans', and remove from it the mystique of it coming from a 'phonograph' source.

As to who made the bases, again, nobody seems certain. All we can say is that a large number were cast (and supposedly, subsequently assembled by) the toymaker Georges Carette of Neurenberg, most famous for the huge and beautiful Carette Limousines which often star in toy sales and illustrated on the cover of 'The Art of the Tin Toy' by David Pressland. Such bases have 'GC & Co' cast in underneath, and I have one with 'CARETTE' also pressed into the drive-band cover in big capitals. Other likely actual makers or casters are Puppel, Bahre, and Biedermann & Czarnikow, of Berlin, mentioned by Jüttemann as makers of quality of phonographs in general.

Most impressive of all is the 'Lorelei' design, [see front cover - Ed.] depicting the maid of the German folktale who lured sailors onto the rocks by mesmerising them with her singing as they navigated a dangerous stretch of the Rhine north of Bingen.

This is the only popular Puck design using the tonearm proposed in the patent application. At first glance, it looks as though all Loreleis are the same, but on closer inspection, there is a 'sharp' and a 'crude' casting variation, which makes me suspect piracy in the latter case. My own machine was sold by Brown Brothers in England, and has their 'B.B. & Co.' ivorite plaque nailed to its wooden base. On it, she is described as 'The Musical Mermaid' (*sic*), supposedly because the English were not expected to know the legend illustrated. This must have caused confusion to potential buyers when they saw that she has two, good, womanly legs and no 'fishy' elements whatsoever.

We also know from 'Talking Machines' by V. K. Chew that designs of Puck were proposed to play both discs and cylinders using the tonearm format. I say 'proposed' because the illustrations are in line drawing format only. I would love to know from any reader if such machines were ever actually manufactured, and if so, if any examples have survived.

Lastly, for this article, comes the wonderful 'Gnome and Flower' machine, surely the most whimsical Puck ever conceived, and the hardest to find today. The example illustrated was bought in a sad state in London, and restored by Dr. Larry Karp of Seattle,

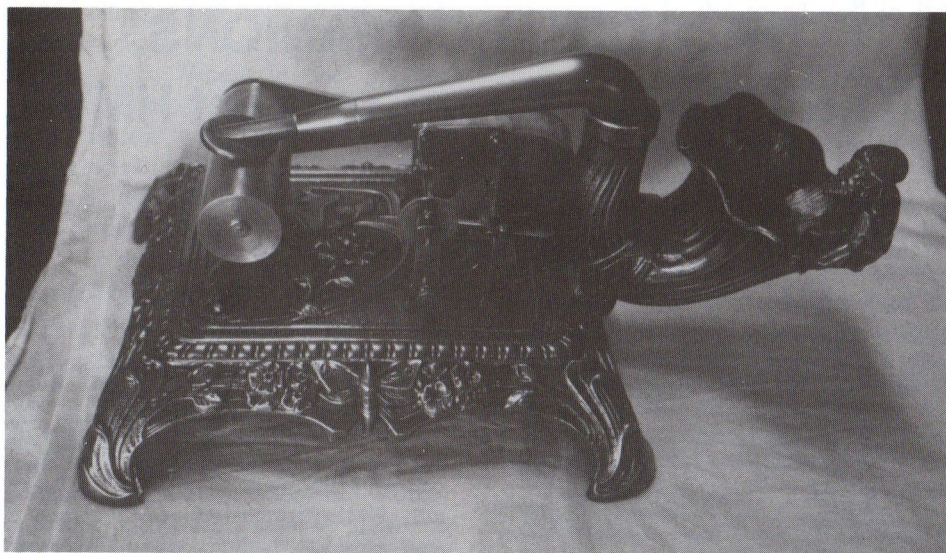


Figure 12. The 'Gnome and Flower' Puck.



Figure 13. Detail of the 'Gnome and Flower' horn.

whose work cannot be faulted. The pictures here are printed with his kind permission. Can the expression 'flower horn' have inspired this design in which the tonearm becomes a stalk and a little cast gnome sitting on the bell helps counterbalance the assembly? Were the designers hoping that the fact that the 'tonearm' is actually tapered would evade industry patent scrutineers? Perhaps a German reader can say who conceived or sold these wonderful machines.

To save this article over-running, I am holding back photographs of one or two 'freak' Puck variations. If any readers can supply pictures of their own 'different' or 'oddball' machines, perhaps we could group them in a later edition.

THE GOOD COMPANIONS

The 101 and Other Compact HMV Portables

by Dave Cooper

Acknowledgments

I would like to thank the following people who have helped me so far in this project – John Gomer, Nick Hines, Robin Edwards and Peter R. Moore, who supplied information on their own machines, and gave suggestions and some illustrations used in the series. Thanks also to Steve Miller for the Italian 101 illustration and to Ken Priestley for the Cricket and African illustrations. Additional thanks also go to Roger Thorne and Christopher Proudfoot, both acknowledged experts on HMV and the Gramophone Company, who have offered valuable advice on drafts of the text. I appreciate that there is more research to be done on these machines, especially as so few written records appear to exist. Hopefully, Members may be able to help fill in gaps in the record. I am always interested in anything related to HMV portable gramophones – especially the model 101. If you have any information to offer, I will be pleased to hear from you.

Introduction

This series of articles was originally prepared for publication in booklet form. It was compiled to cover the more compact His Master's Voice portables and in particular the HMV 101. Measurements are in inches in keeping with the period, and as suppliers of replacement mica diaphragms and springs work in metric sizes, these are also sometimes given.

The first gramophone I bought was a 101 and cost 30 shillings. I had many happy hours with it as a child of around

nine or ten years old in the mid-1960s. It has remained my favourite gramophone.

If contemporary advertisements [see Figure 1, inside front cover – Ed.] were correct then I was in famous company in owning and liking the 101. The 101 'club' included: Essie Ackland, contralto; Amelita Galli Curci, soprano; John Brownlee, baritone; Lilian Davies, soprano; Frieda Leider, soprano; Sergei Rachmaninov, pianist and composer; Theodore Chaliapine, bass, and Jack Hylton, bandleader. There are famous pictures of Al Bowlly, baritone, using a 101.

Early Models

Early gramophones were awkward to move around. You might have been able to carry a machine but not the horn as well. The Gramophone and Typewriter Ltd. produced a leather case to hold both machine and horn in the late 1890s but even then, you had to unpack and assemble the machine before it could be used. None of the Edwardian HMV machines were portable in the true sense, although the pigmy grand of 1909 was small enough to pack in a dog model-sized case, and is shown in advertisements strapped to the carrier of a bicycle.

The first truly portable 'HMV' (model PAO – portable in oak) appeared in

1920, selling at £15 0s 0d. A heavy and bulky machine, it was not really suited for the job. When in the playing position, it looked much like a table model with a 'wax finish oak cabinet' and external fittings in oxidised copper. The tone arm fed into a crude internal horn partially blocked by the machine's motor, which was a standard vertical spring motor, the only concession to lightness being alloy castings instead of iron. It had doors across the grille at the mouth of the horn to control the volume, but more importantly to qualify it as a portable, it had a carrying handle.

In 1921, the price was reduced to a still expensive £13 10s 0d. By 1922, the machine's size, when closed was slightly smaller due to a hinged motor-board which lowered itself into the case when closed. The case was covered in leathercloth in 1923. In 1924, the HMV portable took on the model number 105, with blackened nickel fittings (even the tone arm was black) and a new price of £9 0s 0d.

The HMV 100

It was only possible to make a really portable gramophone when the smaller horizontal spring motor was introduced. HMV's model 100 was the result. The 100's sound system was like the Decca portable machines. The sound created by the soundbox passed through the short gooseneck tone arm and was reflected upwards from a metal well in the base of the case. The sound then made its way into the angle made by the record compartment in the lid. The arm, incidentally, rose to the playing position when moved to the right. When the machine was closed and put away, the

tone arm sat in the sound well in its lower position.

The record holder on most 100s (and which continued in the model 101) had two supporting claws in addition to screws situated on the lower corners on each side acting as hinges. On some 100s, the record holder also had cloth tape at either side of the mouth giving more support. The ferrule in the record holder spindle hole did not appear in the first 100s, and the tropical models did not have a ferrule.



A Portable Gramophone for all occasions

GOOD to look at—a joy to hear—and as convenient to carry as an ordinary attaché case. That describes briefly the latest "His Master's Voice" Portable Gramophone. It has many other exclusive features; moreover, it will grace your winter friends as pleasantly as it will enliven your summer outings. Look under the lid for the trade mark.



"His Master's Voice"

Holds Nine 10-inch records in lid,
but plays 12-inch records as well.
£6:10:0

Write for name and address of nearest dealer.

THE GRAMOPHONE COMPANY, Ltd.

LONDON, W. 1.

Branches: Glasgow, London, Manchester, Birmingham, Cardiff, Liverpool, Leeds, Newcastle, Nottingham, Plymouth, Southampton, Swansea, Tyneside, Wolverhampton.



By advertisement



By advertisement



By advertisement

Figure 2. Advertisement for the model 100.

The catch was small, by comparison with later models, smaller even than those used on the later HMV 99 gramophone, which had a number of small fittings. The speed control plate (under the turntable) was also small. The 10" turntable had no raised rim, so the felt mat covered up to its edge.

The three winding handle clips sat diagonally near the tone arm and in position for the handle to fit perfectly.

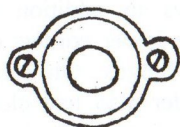


Figure 3. Escutcheon – style 1

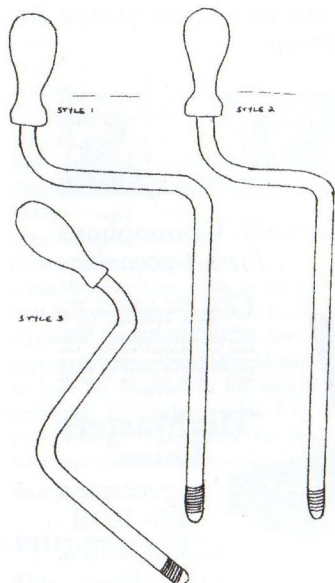


Figure 4. The three styles of winding handles found in use on 100s and 101s.

Model	HMV 100
Date of Production	1924-1925
Colours available	Black (or Tropical version in teak – not UK)
Soundbox	HMV Exhibition (43mm mica

	diaphragm)
Motor	No. 400
Escutcheon	Style 1 (figure 3)
Fittings	All bright nickel
Identifying plate	None
Winding handle	Style 1 (figure 4)
Carrying handle	Style 1 (figure 5)

Other comments

Note the sprung self-closing needle containers in the right-hand corner of the lid. Ferrules were not fitted to the Tropical versions of portable machines, which were built in India.

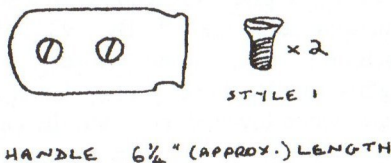


Figure 5. Screw & fixing for the Style 1 carry handle.

The HMV 101 (1925-1931)

General Data

The following applies to all 101s:

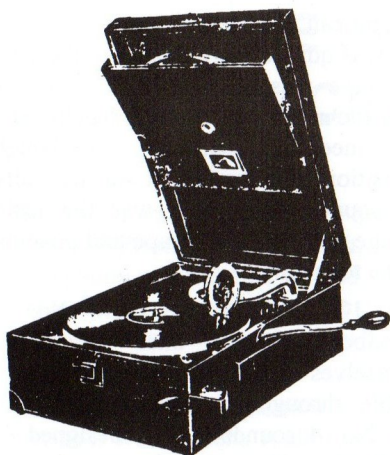
Size Specifications: When closed, the instrument measures $16\frac{1}{4}$ " by $5\frac{3}{8}$ " wide, by $11\frac{1}{4}$ " in height (as for model 100).

Soundbox: HMV No. 4 (Mica fronted – 54mm)

Tone Arm: Narrow bore 'swan neck' shape

Motors: Single horizontal spring

Turntable: 10 inch



PORTABLE, MODEL C 101.

This instrument is a marvel of compactness combined with quality. Small and light enough to carry: it has an astounding level of musical performance.

Figure 6. The model 101.

Colour	Colour Code	Original Price
Black	C101	£7 0s 0d
Brown Crocodile or Brown	B101	£8 10s 0d
Blue Crocodile or Blue	LB101	£8 10s 0d
Grey Crocodile or Grey	G101	£8 10s 0d
Red	R101	£8 10s 0d
Green	V101	£8 10s 0d
Red Leather	Not known	£11 0s 0d
Teak (Tropical version)	Not known	Not known

All black machines had cellulose polished motor boards and brown felt-covered turntables. Cellulose was used for most HMV cabinets from 1924. Coloured 101s had matching leathercloth on their motor boards. Motor boards measured approximately 10" x 8 $\frac{1}{2}$ ". On the 101A (see chart), the

edge of the tone arm board abutting the motor board was 'beaded'. The winding handle on the two front wind models was held diagonally on the tone arm board by three clips. These clips were not well positioned, and it is unusual to find all three complete, no matter how careful the original owner may have been. On the later side winding machines, the winding handle was held parallel to the sides until a new, stronger clip and socket system was introduced, housed in the machine lid.

Turntable felts on coloured machines usually came in a similarly coloured felt to the leathercloth of the case. On the brown crocodile machine, however, the turntable felt was a pale brown/beige tone.

Obviously, some colours were more popular than others. Black 101s were the most commonly bought versions, of course – because they were less costly! Blue machines were possibly the next in popularity, based on the numbers you see for sale today. For rarity, it had to be the grey version, a peculiar colour. The red leather version had gilt fittings. The shade of the leather was possibly 'ox-blood' and was complemented by a deep pinkish red turntable felt. Later red leather machines were a much brighter red colour. A brown machine with gilt fittings is known to exist – a one-off!

There were some differences in shades of coloured leathercloths used. This could be explained by fading due to age, or different batches of material. The most marked differences in colour I have found has been on the brown crocodile machines. It is also *possible* that HMV took special orders for coloured machines.

The HMV 101 was possibly one of the most commercially successful of all gramophones. In spite of this, much of the contemporary information about it appears to be no longer in existence. We do not know just how many were made, but the London branch of the Gramophone Company sold approximately 220,000 101s by the end of production. This is a staggering quantity when you consider that HMV were not noted for making low-priced machines. By comparison, earlier portable models are known to have sold less than 2000 each. Clearly it was a market leader and the good publicity it received obviously boosted sales! Retail outlets were quick to put their own trade plate on them.


THE NEW GRAMOPHONE


Model 101
 (PORTABLE)




Height (closed) 11½ in.
 Width . . . 5½ in.
 Length . . . 16½ in.
 Fittings : Nickel-Plated
 and Enamel

SIR EDWARD ELGAR, O.M., says : "The most important invention in the history of the Gramophone."

New Type Internal Horn, New Type Amplifying Tone Arm with Ball-bearing Socket, "His Master's Voice" No. 4 Sound Box, which is also entirely new in design. Cabinet of light construction, covered with black leather waterproof cloth, fitted with leather carrying handle and metal corners. Equipped with single spring motor, 10 in. turntable, playing records up to 12 in. in diameter, graduated speed regulator. Self-closing needle container for two kinds of needles.
Provision is made for carrying 6 records in lid.

MODEL 101
 PORTABLE
 £7 : 0 : 0

Figure 7. An early model 101.

As you can see from Figure 7, the early 101 was quite closely related to the 100. The case was generally the same, as were the motor, the winding handle, and the needle containers (although repositioned on the 101. It was basically the sound system that was the main change, including the shape and position of the tone arm.

The 101 utilised the new No. 4 soundbox (early ones identified themselves in writing on the back-plate visible through the mica diaphragm). The No. 4 soundbox was designed to handle the wider sound frequency range in electrical recordings using microphones. The tone arm was connected to an internal horn which wound in a clockwise direction around the space filled by the motor. The mouth of the horn emerged in the far left-hand corner of the machine case, from where the sound was projected upwards to be deflected by the angle made by the lid. The volume and tone of the machine was far superior to the performance of other portable gramophones of the period. The 101 was eventually copied by most other makes, including the famous Decca portables and the highly successful Columbia models.

The 1927/8 HMV Instrument catalogue features in colour-tinted pictures all the coloured 101s available at the time – black, red leather, blue, grey and brown crocodile finish leathercloth.

To be continued – in the next issue, Dave Cooper will analyse the changes in model 101s over their production run.

THE FIBRE NEEDLE

by Charles Stopani

This article was prompted by a question from Ken Priestley of Holmfirth, during a telephone conversation we had when I was ordering some fibre needles. 'How many records can be played with one needle?

The answer to the question is not as easy as it would seem. It all depends on the condition of the record and the type and condition of the gramophone used. The needle usually requires sharpening for each side, and great care must be taken. For this I use an IM Pointmaster, and replace the emery strips before they get worn.

A fibre needle is not as sharp or as hard as a steel needle. Therefore, to get the best results, the records to be played should be in near mint condition. On records in poor condition, a fibre needle will be hard put to complete one side. Using a good quality polish such as Mr. Sheen, which is in a non-pressurised container, also helps. Polishes in pressurised containers work equally as well, but care should be taken if used in a confined space for any length of time, as they affect, quite badly, the eyes, nose and throat.

The gramophone used must have a fairly light tone arm and soundbox. The less weight on the fibre needle point, the better. Most large cabinet models with Concert-type soundboxes are unsuitable. The tone arm and soundbox must be greased and adjusted properly. Stiff joints and dry bearings cause too much drag, and excessive free play at the pivot end puts too much weight on the needle.

After only a few weeks of trials, I have, with single needles, played 22 12" records on a Type 66 Decca Portable, and 35 10" records on an HMV Table Model 103 with a No. 4 soundbox. I have yet to try a Jetel Nursery portable and a Thorns Excelda Camera Type. Both models have very small soundboxes, so I am sure it will be possible to achieve in excess of 35 records with one needle.

I hope that this article will encourage some Members to try to exceed what I have already achieved and possibly reach 50.

Good Luck!

MACHINE COLLECTING, no. 2

by Richard Taylor

Since my previous article was written over a year ago, I have continued buying and selling machines, as best one can in the present poor market. The main problem is the high value of the pound, which puts off the overseas' buyer.

However, one of the rarest Edison items has passed through my hands, coming my way from a long-time collector – a very nice, clean and complete Edison Amberola. I did not recognise it on sight, and the previous owner did not know which Amberola it was. It had a mahogany case, a 50 or 75 mechanism, and on looking inside the grille, a plate stamped “B-5 no. 433”.

On arriving home with it, I looked up the Edison bible, “The Edison Cylinder Phonographs, 1877-1929”, by George L. Frow and Albert F. Seft. The cabinet was that of the Amberola V on page 95; the mechanism was the 75; all of which indicated that it must be the Amberola B-V, as shown on page 96. But this one is stamped “B-5”. Were they all (859 of them) stamped “B-5”? I phoned George Frow with the details, and at Figure 2 is his letter in reply.



Figure 1. The rare Edison Amberola B-5

As you will see from George's letter, it is pretty certain that this is as stamped the Amberola B-5, which to the Edison custom of the time should be stamped “B-V”.

Once again, this goes to illustrate that collecting is not dead – there are lots of items out there to come upon. So, power to your arm, get out there, and keep looking!

Dear Richard,

Thank you for your interesting call about the Amberola B 5.

The Amberola B line were put out in cabinets left over from the fire, according to factory instructions in my files, and could possibly have run to 859 cabinets, with the 75 mechanism. In fact, to give you all the details I have, here is a copy of the report on this machine, dated Feb. 4th 1915:-

AMBEROLA V (List price \$80)

Two fumed oak and 31 mahogany old-type Phonographs complete in stock. No more old-type cabinets or old-type mechanisms in stock, but 859 mahogany cabinets still due from outside manufacturers, all of which are completed, and we will have to take. These cabinets will be equipped with the new-type Amberola mechanism. We therefore have a total of 892 Amberola V to dispose of before we can put out the Amberola 75, which will supersede the Amberola V.

Due to these machines having been very slow sellers at the \$80 price, also to the fact that the new-type mechanism which we will instal in 859 of the cabinets will be considerably cheaper than the old type, it was decided to reduce prices in order to obtain orders for all of them, if possible, when the jobbers meet next Monday and Tuesday, also to make room for the Amberola 75, which we want to get out as early as possible.

+++++

As for the use of Arabic rather than Roman lettering, I can't add anything, but it may have been the day when the fitter who punched familiar Roman letters was out of the workshop. There again I think most people could and can read a clock dial. I have no answer for this.

When I had a machine collection, I only had 4 Amberolas from memory, 1,10,30,75 and I don't remember ever being offered a V or a VI.

Sorry I can't give you a more satisfactory answer.

With very best wishes,

George Frow

Figure 2. George Frow's reply to Richard Taylor's inquiry.

You Are an Accessory!

8: Miscellaneous Collectables

by Dave Cooper

The gramophone and 78 collector has many distractions to help fill in the time when nothing new and exciting comes up for sale (for the main collection)! Many collect record labels, for example, or record sleeves by record company, or occasionally by dealers. (I like to see the photos on sleeves of contemporary artists demonstrating or just posing with their model of gramophone.)

Record storage can be useful as well as collectable. Record albums can hold your precious records providing you are careful when opening or closing the record wallets. Often the covers of albums are worn or damaged by damp. You can give new life to these by applying the relevant colour of polish with a high quantity of dye, or just neutral polish. (I prefer this method to maintain the original colour where possible after cleaning.) EMG record albums have small rivets through the sleeves which stop records slipping into the middle of the album and breaking. You can of course get the same effect by putting staples at strategic points in your other makes of record albums.

Record albums were relatively expensive. Generally they held twelve records but occasionally ten or fewer, particularly if the album was to accompany a set. A Columbia album was 4s 6d. (for 10" records) and 5s 6d. (for 12" records) in 1932. HMV had a

range of albums from those designed for special series, those for 10" and 12" records in '1st' or '2nd' Grade types, Duplex (for both sizes in one album) and 'Nest Pocket' reinforced albums for 12" records only. The prices ran from 4s 6d. to 10s. in 1933, and 5s 6d. to 12s. by 1941. By the end of the 1940s HMV produced only a standard record album for 12" records in four colours at 16s each. You are more likely to find albums with records already inside than 'empty' ones.



Figure 1. A selection of accessories

Record cases, particularly early ones (usually made of metal) are a novelty but quite difficult to find. A Columbia record case (holding 25 records) cost 12s 6d. in 1932. HMV record cases in 1927 for 20 records cost 22s 6d., an

astonishing price considering the level of wages at the time. In 1933, the case was smaller, holding only 12 records. By 1949 however, the cases held 25 discs, and came in black or blue, at the cost of 27s 6d. What these currently fetch I do not know. Perhaps a reader can supply this information.

In addition to the useful accessories looked at so far in this series, there are items made for very occasional use or once only, such as bottles and tubes of grease or oil. Boxes for replacement soundboxes are another example. Some of these still have the soundbox in them, never used! Stroboscope discs are another attractive item, used for checking the speed of your turntable.

There are a variety of items made long ago and sometimes replicated, such as key fobs, letter openers, place mats, badges, tin trays, even plaster Nippers for sitting next to your 'Trade Mark' gramophone. (I am sure there are a great many lonely Nippers!) The High Street store 'Past Times', famous for selling replicas from many eras, recently sold an HMV sign in its catalogue, for around £20.

Record catalogues and even supplements are interesting to collect. Often, there are photographs of artists and a potted history of their careers to date. Obviously, the age and condition affects the price of these catalogues, early catalogues fetching high prices.

NEEDLES & SPRINGS

:: :: NEEDLES AND SPRINGS :: ::

When a Dealer's without, his trouble begins.

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APEX TEN TONE Needles

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$\frac{11}{16}$ -in. Main Springs

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Motors, Wheels, and Repair Parts all in Stock at the Old Firm.
(WHOLESALE ONLY.)

THE JOHNSON TALKING MACHINE Co., Ltd.,

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"HOLOGRAPHIC" SOUND

A Response

by Barry Raynaud

[This article responds to that written by Ivor Abelson on "Holographic" Sound, and published here in issue no. 224, p.212 – Ed.]

May I answer some of the questions raised in this very interesting article – dealing broadly with the subject of Valve Amplifiers. Actually, I give my opinions on some of these points – based on many years of using, designing, repairing, and testing these formidable devices – rather than definite answers. However, my experiences range from tiny line amps, delivering a few milliwatts upto large and heavy sets with outputs upto several hundred watts used on disc-cutting equipment. But all of them were 'quality' instruments capable of producing signals of sufficient quality to be suitable for 'Hi-Fi' sound recording and reproduction.

Firstly, I agree absolutely that a simple mixing desk of several channels of straight-forward design inherently gives a more 'pure' or 'open' sound than some of the monsters seen in modern sound studios – 40 to 60 channels mixing 8 to 16 groups is not uncommon.

The next point, of the supposed superiority of directly-heated valves is more contentious – as far as I can see this has little effect on the sound quality. (The earlier valves had a filament which was also the cathode; more modern

tubes had cathodes with separate heaters). This meant, in the earlier, directly-heated circuits, each individual filament would hang on a separate LT transformer winding [*Arguable – Ed.*] with all attendant size and weight considerations, inter-winding capacitances and hum problems. I see no advantage here.

Next, the 'pleasing effect' of the traditional 78 sound. This, to my mind, is bound up in the diminished IMD (inter-modulation distortion) of sets of good design, rather than just an extended frequency range. (I wrote about this some years ago [*HILLANDALE NEWS no. 128, October 1982, p.110 – Ed.*] and also gave the formulae for total harmonic distortion and IMD.)

Then, the triode *versus* tetrode argument. Generally, the triode (or triode-connected tetrode) had a lower distortion rating over the tetrode. But, as it had a lower gain, the grid had to be driven harder (hence the need for an inter-valve transformer or driver stage), and, to obtain similar power out (compared with tetrode) it needed much more DC (direct current) from the power supply unit. In short, it was less efficient.

Importantly, two other major points come into the argument –

- A. Many quality audio output valves were not just “tetrodes”, but “beam tetrodes” which are in effect a special form of pentode with the advantages in amplification which such a valve can bring. Examples are the American 6L6 or the English version of the KT66.
- B. Either pentodes or tetrodes can be used in the so-called “ultra linear” mode where a special type of output transformer is used. If the winding proportions are optimum, the test results will generally be similar to the power of the tetrode but close to the lower distortion of the triode. The system was popular in the fifties for home Hi-Fi and was a good, worthwhile compromise.

This then, brings up the whole transformer question, wherever used in the amplifier circuit: input, driver/splitter (“inter-valve”) or output. A well-made transformer is a very efficient device – from the power transfer point of view it can approach 99%. But it is essentially a magnetic component, with hysteresis losses, etc. In practical terms, they are large, heavy and quite expensive, and are certainly the components most likely to suffer, or cause, mains frequency noise. The fact is that in output circuits, where DC is also flowing, the balancing effect of push-pull operation is superior to (the equivalent two valves in) single-ended format, as it minimises second harmonic distortion.

Next, the question of driver-stage and phase-splitter. It is the usual perception here that using transformers with a step-up ratio of greater than 6 to 1, the capacitances cause problems with the

higher frequencies (and possibly resonance effects) – which is not the case with well-designed valve driver/splitters. There are many possible configurations but the Cathode Coupled version is one of the best. It is self-balancing, has a useful amplification, least phase shift, and is generally considered the best system for a good high frequency response.

Finally, one very important feature (not mentioned in “Holographic” Sound) common to nearly all quality amplifiers since the late 1930s – and virtually from the mid-1940s – is the extensive use of Negative Feedback. This means that some of the gain of an amplifier is sacrificed (no big problem as there’s usually plenty in hand) in order greatly to improve virtually all other characteristics:-

- Frequency Response
- Both Harmonic and Inter-Modulation Distortion
- Noise
- Power-handling/Damping factor
- Long-term stability of the equipment as the valves and components age.

So, my contention is that if the amplifier is correctly designed, and uses components of adequate size and quality, and importantly, the amplifier and speaker system correctly match each other, then frequency range would be wide, and all distortions so low, such that the ear could not distinguish whether valves were directly or indirectly heated, or what type of splitter/driver was used. Making a vast, heat-producing, heavy set, with numerous transformers, costing thousands of pounds, is not in itself a

solution to the pursuit of high quality audio. At the end of the day, it's the sound that matters. Be objective: see that the equipment on test does significantly meet, or improve on, the published data. Some don't – I've seen certain domestic amplifiers whose frequency response specification is patently a draughtsman's impression on graph paper. But be wary of believing that "some (reliance on) non-linear components produced a pleasing sound ... even if the system deviates from the

ultimate". If one has spent thousands on such a set, it may be nice to believe it – then, the beauty of the sound is in the ear of the listener. But don't lose sight and sound of reality.

I hope that some of the points mentioned, or my interpretation of them, will clarify all or some of these issues. No doubt, there are many more – I too, am intrigued as to comments others will make. Research and investigation never stops.

A CENTURY OF RECORDED MUSIC

from Caruso to Elvis

When Edison heard his own voice on a cylinder in 1875 and Berliner produced his first discs in 1888, they could never have foreseen the talking picture, stereo sound or the compact disc.

This course – devised by John Gilks, Chairman of the Federation of Recorded Music Societies, and Gavin Mist, formerly Chairman of the York RMS – uses 'the real thing' such as 78 rpm records and LPs, where appropriate, to illustrate the story. A range of music and artists create a sea of nostalgia. The rôle of the BBC and Radio Luxembourg is not overlooked.

Forthcoming venues include –

- 1) Marlborough College Summer School: July 26-30: phone 01672-892388/9
- 2) Urchfont Manor College, near Devizes: October 22-24: phone 01380-840495
- 3) Higham Hall College, Bassenthwaite Lake, Cockermouth: February 25-27, 2000: phone 017687-76276.

LONDON MEETINGS PROGRAMME

Will Members please note that the 16th November Meeting will comprise the following programme -

**Ewan Langford presents "Revelations"; and
Geoff Edwards presents "A Continental Tour"**

THREE THAT GOT AWAY!

by Ray Phillips

Have you ever awakened in the middle of the night and spent some time thinking about the things you should have bought, but didn't? Perhaps at an auction you should have bid just a little higher. Perhaps at a sale you turned away to think about a possible purchase, only to have the fellow behind you buy what you were considering? Or in some other way you missed out on something you should have obtained for your collection?

If you have been a collector for a while, this has happened to you. George Frow and I are about the same age. It's happened to us lots of times, hasn't it, George?!

I'll never forget the worst time it ever happened to me. You'll find this story hard to believe. Looking back on it, I find it hard to believe!

Anyway, years ago, perhaps 25 years or more, a man by the name of Jesse Jones lived in a town near Los Angeles. He was a truck driver who could no longer drive a truck. Something had happened to his inner ear, and every once in a while he would lose his balance. If he was standing he would simply fall over — so, he could no longer drive for a living. He had collected phonographs for a while, and made some money buying and selling phonographs. He called me one day and announced that he was going "back East" (to the eastern United States) and would buy three phonographs for me. What he needed was a few hundred dollars to leave as

down payments on these machines until he could complete their purchases.

When he told me what the machines were, it took further explanation before I could believe him. A Léon Scott Phonautograph of 1858 was one, another was a French tinfoil phonograph, and the third was an Edison "Class M" GOLD-PLATED!

Well, as you realise, any one of those three would have been the "find" of a lifetime, and the chance of getting them all at once truly breathtaking. And no, it did not seem impossible, as it might now. In those days, wonderful things were still showing up with some regularity, and I had no reason not to believe Jesse. I gave him the money he asked for, and that was the last I saw of Jesse or the money, and of course I never got the machines.

I regretfully assumed that Jesse had been desperate for money, and had lied to me about them. I didn't try to recover the money. I liked Jesse and knew that life was hard enough for him. Jesse died not long after, and his creditors took from his wife what was left of his collection. It was quite sad.

Then, strange things happened. Over the years I discovered, one at a time, that the machines actually existed and what had happened to them. It turned out that Jesse had been telling the truth after all. He had sold the French tinfoil machine (which I believe was similar to the picture) to a collector in New Jersey, the Scott Phonautograph to Dr. Ellery

Drake, who for years had the Midwest Phonograph Museum in a small town in Indiana, and the gold-plated Class M Edison to the Edison Winter Home and Museum in Ft. Myers, Florida!

Pleasantly enough, like all good stories, this one has a happy ending. While I don't know the present location of the first two machines, the gold-plated Edison is still on display at the Edison Winter Home where people can enjoy it. Years later, fate gave me a second chance to buy a gold-plated Edison Class M. I didn't let this chance pass, but bought it and enjoy it even now.

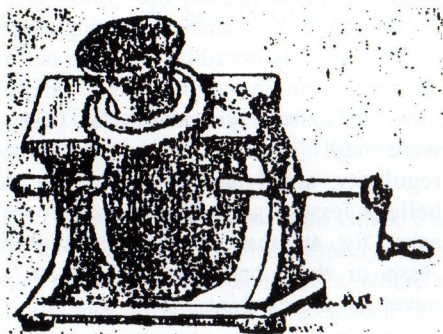


Figure 1. The French tinfoil phonograph of Professor D. Vitale – wood frame, plaster of Paris mandrel.

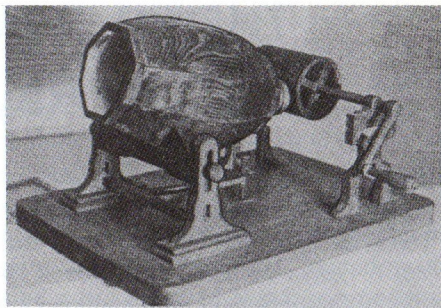


Figure 2. The Phonautograph of Léon Scott de Martinville, dating from 1858.

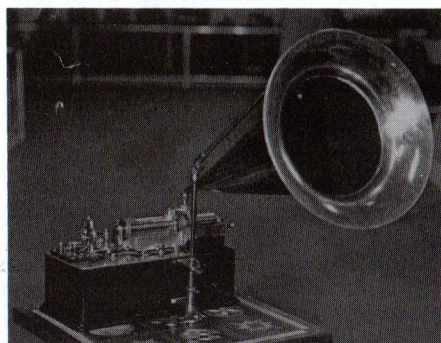
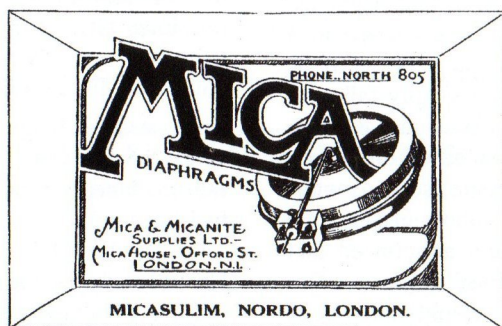


Figure 3. The Gold-Plated Edison Class M Phonograph, in the Edison Winter Home and Museum, Fort Myers, Florida.



A CASE OF CYLINDERS, no. 2

by Michael Hegarty

Right - the machine is ready - let's see what's next out - an Edison 2-minute no. 4013 "The Whistling Girl" - Baritone Solo. This copy is a gold moulded one - black wax, and cracked too. Nevertheless, it plays fine. When the gold moulded system was introduced in late 1901, many of the existing popular titles were remade by the artists who were available at the time, but the original catalogue or serial numbers were retained. Now this 4013 should be by George W. Johnson, but my one is by the baritone S. H. Dudley - but you do not know this until you put it on! This is a catchy piece - tuneful with a sharp, clear whistling chorus and a raggy piano backing.

S. H. Dudley was in the record business from the early days. I have seen him on Berliner and Climax discs. His real name was Samuel Rous. He was born in Indiana in 1864, but he must have had a lot more than singing talent because he became an important man with the Victor Company. It was he who introduced the Victor book of the Opera, and

produced the record catalogues. You will find Dudley on early minstrel and quartet records as well as countless solos - even a few recorded in London in 1901/2. His solo recordings finished about 1906. Dudley died in Los Angeles in 1947.



How It All Began –

A Preview

Readers may be interested to look out for a series of TV programmes appearing on Channel Four later this year. Conceived and presented by Howard Goodall, the composer and musical historian, the series will be titled "Howard Goodall's Big Bangs". Behind the populist title, a very interesting and thought-provoking set of programmes should emerge. Each segment will concentrate on a different 'big bang' or major movement or invention which has affected the development of music, particularly in Europe, since mediaeval times.

The first programme will deal with the invention and adoption of musical notation, the second with the introduction of 'equal temperament'. In this quiet revolution of Bach's time the tuning of keyboard instruments was formalised to give an even musical step between adjacent keys and define semitones mathematically as celebrated in Bach's "Well-Tempered Klavier". This in turn enabled instruments previously unable to play successfully together to meet.

In the third programme, Goodall sees the rise of Opera as an uniting force in the appreciation and dissemination of quality music, and in the last, he explains how the invention of recorded sound affected both contemporary music and our appreciation of compositions past which might have faded from our consciousness had not

the gramophone's voracious appetite for repertoire demanded that this material be re-appraised.

The filming of this last segment took place in late May with the help of Society Members in the South of England. Howard Goodall is an academic with the ability to communicate complicated ideas in an easily digested form. He has already hosted series on voice production and choral techniques which readers may have seen. (He also composed the theme for "Red Dwarf" – so he's quite a lad!) The production company has researched long and hard to make this an accurate series without all those gaffes which so often make us enthusiasts groan with distress.

As we go to press, I can't tell you the exact dates of transmission, which will be either at the end of this year or the beginning of next. Keep an eye out for the series in your TV listings. I think it will be excellent.

Howard Hope

THE MONTH'S GRAMOPHONE STORY

A lady had a newly rich friend to tea, and was entertaining her with a magnificent gramophone.

"What would you like?" she asked. "1812?"

"Oh! Tell me the name of it, dear," was the reply: "I can never remember them by their numbers." – *Evening News* [reprinted from "Sound Wave", June 1919 – Ed.]

Colonial – Conqueror – Conquest - Coronation – Coronet – Crown, etc.

Part 11 of “We Also Have Our Own Records” by Frank Andrews

From ‘Colonial’ to ‘Curwen’

COLONIAL RECORD was a label belonging to Henry John Cullum, who traded as “Messrs. Lockwoods”, the label becoming his registered trade mark in November 1910 after applying for its registration in July. Although the business was British, with its salesrooms at 43 City Road, London, E.C., its Colonial Records were not for sale in the United Kingdom, as the labels stated. The discs were first advertised in October 1910.



Figure 1. The Colonial Record label

At the time that they began to be supplied with their own labelled discs, Lockwoods were important factors for the single-side recorded Zonophone Records and the Twin Double-Sided Disc Records.

Lockwoods were also operating a tallyman system of selling records. If a customer would commit himself, or herself, to purchasing 48 Twin Double-Side Disc Records at the rate of one disc per week and to pay an extra guinea [*£1-05 – Ed.*] in four weekly instalments at 5s 3d. per week, or as a lump sum, then a Perophone Model no. 6 gramophone, given to the customer at the beginning of his contract, would become his property, the extra guinea not to be paid until the fulfilment of the contract. A Perophone Record label was also registered as a trade mark to Henry John Cullum. Another trade mark which adorned both the Colonial and Perophone labels was that of a leaping greyhound over a capital ‘L’, with the slogan ‘Leading Always’, the dog holding a disc in its mouth. Sometimes the slogan had the additional words ‘Absolutely New’ on the arm of the ‘L’.

The discs were made and pressed from Homophone Records in the British catalogues of the Homophon Company GmbH of Berlin. By December 1910 there were already 69 discs in the Colonial Records catalogue. The labels stated 'Only the Latest Hits and Recognized successes in Great Britain on the Colonial Record'.

No. 303 is the highest number known to me. I welcome full details of all Colonial and Perophone discs as the information can be useful to our Great War Homophone and Homochord numerical listings. In December 1922, Perophone Ltd were noted as new owners.



Figure 2. The Comet Record. This record was originally issued as a Grammavox, then as a Popular, before being re-issued on the new Imperial label.

THE COMET RECORD. The proprietor of or dealer in The Comet Records remains unknown to me. The discs themselves were of other makes overstocked with a full Comet label. Imperial and Winner records have been detected as being overstocked. These discs

were probably acquired stocks which had been deleted from the manufacturing companies' catalogues. If this is so, then the overstocked Imperial was not likely to have been deleted until into 1923 at the earliest, seeing that Imperial Records were not introduced in their post-war format until October 1922. It is however, possible that currently available records had been overstocked by the handler's own Comet labels.

Percival W. Simpson had applied for "Comet" as his registered trade mark for his line in gramophone needles in December 1919, with registration granted in June 1920, but I have discovered no connection between his needles and the Comet Record label.

A CONCERT ARTIST RECORD, comprising 10" discs selling at 5s 6¹/₂d. each, and 12" selling at 8s 11¹/₂d. each, which included purchase tax, was a label belonging to the W. H. Barrington-Coupe Ltd. company, through its subdivision The Concert Artist Record Company, whose address was in High Holborn, London, W.C., during 1955 and 1956.

Which company recorded the artists involved and which company pressed the discs, I know not. There were only a small number of 78 rpm discs in a catalogue detailing mostly micro-groove recordings on 45 rpm and 33¹/₃ rpm. There is confusion about the prefixes used on the 10" discs. "SPO" was the prefix used in the catalogue, but on a label seen the prefix was "SPA". The 12" discs were given "SPR" prefixes to their catalogue numbers.

For the matrix numbers, a prefix was given which combined the initials of the primary owner and its subsidiary, thus "BC/CAR". Both catalogue numbers and matrix numbers were in a 9000 block. Messrs. Thompson, Diamond & Butcher Ltd., one of the trade's leading records factors, began including "A Concert Artist Record" in the lines they factored in January 1955.

CONCERT RECORDS – 10" diameter, of 1906. These records had a sister label in the Imperial Records being both recorded and manufactured by the Leeds & Catlin Company of New York City, which had its works at Middleton, Connecticut.



Figure 3. The Concert Record

The Concert Records, and the Imperial Records, were imported into Britain by Gilbert, Kimpton & Co., merchants and importers, who were responsible for one of the great names in breakfast cereals in years past, "Force". Its logo of a Punch-like figure called "Sunny Jim", gave rise to a term which became part of the English language. The business also imported poultry from Eastern Europe.

At first, Cook's Athletic Company, of Beech House, in Beech Street, off The Barbican in the City of London, was given the agency for the records, which were single-side recorded 10" discs.

Now, the Gramophone & Typewriter's 10" discs at that time – April 1906 – were styled Gramophone Concert Records, and it was probably as the result of some representation made to the handlers of the Concert Records, that the advertisements for them only appeared during two consecutive months in the trade periodicals of the time, leaving the Imperial Records the only line in continuing advertisements.

Gilbert, Kimpton & Co. took over the agency for Imperial Records themselves, as noticed in February 1907, and there is no evidence that the Concert Records were continued under their control.

The Concert Records had been priced at 2s, whereas the Imperial Records were at 2s 6d. each. The cheaper price, it was explained, was because the Concerts had been manufactured by a cheaper process. Knowing that the Concerts preceded the Imperials in their American production by Leeds & Catlin, such an explanation could well be correct. The Concert Records had "7" prefixed to their catalogue number proper, whereas the Imperials had a "44" prefix in lieu of the "7".

CONCERT – THE QUALITY RECORD. 10" size. This is another label for which I have no background information. Printed with a copyright legend around the lower part of the label are the words "Copyright Patented Record". The label was brown with silver printing. It bore

the device of a herald with a herald's valveless trumpet having a suspended drape bearing upon it the initials "R.I.". Such initials could denote "Rex Imperator" or "Regina Imperatrem". Less likely, they were the initials of the owner of the label.

The catalogue number series was prefixed "HB". It has been my experience that whenever the letter "B" takes the second position in catalogue prefixes, one finds a product of Oriole Records Ltd. If this be so, then the prefix "HB" may well show that this was originally a Herald Record, especially as the device of a herald is on the label. Now, with Oriole's 10" recordings, I have the notion that the matrix numbers run consecutively between all kinds of labels in production. For example, Oriole's manufacture of Embassy records for the Woolworth Chain Stores, had "WB" prefixed catalogue numbers which run in a numerical progression but their matrix numbers are in blocks, and I have found other Oriole discs which carry matrix numbers between those blocks not used with the Embassy discs.

Concert - The Quality Record no. HB.2010 had a matrix in the 5000 range and some 5000 matrices were on the Embassy discs numbered between WB100 into the WB200s, which were *circa* 1955.

I have not seen an actual example of the Concert records, so cannot confirm any Oriole Records Ltd. involvement in their manufacture. Should there be, then my example described will be from 1955. I welcome full details of any examples of this disc and any Herald records.

CONQUEROR REGENT and CONQUEROR RECORDS.

It is almost certain that these two differently labelled discs were the property of Leon Lebowich of Old Street, London, E.C., who at various periods traded under the names of The Regent Fittings Company, The Regent Wave Company, and The Regent Record Company.

As yet, all the examples seen of The Conqueror discs had been pressed in solid stock material, 10" diameter, from Nicole Record masters, which by the time those masters were being used as such, were the property of The Disc Record Co. Ltd., of New Mills, near Stockport in Cheshire, since the early Spring of 1906.

It is difficult to estimate when the Conquerors were first pressed for Leon Lebowich: it may even be the case that they were not pressed until after The Disc Record Co. Ltd. had moved to its new Rosslyn Crescent works in Harrow, Middlesex in mid-1913, although I think this is rather too late.

Lebowich never advertised The Conqueror records as such in the trade periodicals, but his Regent Fittings Company did advertise Regent Records in November 1909 at 20s. per dozen (1s 8d. each). The next month, they had been reduced to 17s. per dozen (1s 5d. each), then by March 1910 they had been further reduced to 16s. per dozen (1s 4d. each). They were probably The Conqueror Record now as The Conqueror - "Regent Record". This latter label is also known with a Beka Grand Record matrix source. Beka matrices had become a part of The Disc Record Co.'s stock-in-trade, through its

association with The Britannic Record Co. Ltd., which had some of its discs pressed from Beka Grand Record masters.

All Conqueror labels seen show the device of an armoured knight with a plumed helmet, astride a charger and holding an upright weapon.

Leon Lebowich had other "Regent" brands of labels in the years immediately before the outbreak of war in 1914, but the Conquerors were not among the labels mentioned in his advertisements. The discs had various labels in two colours, but bore no catalogue numbers nor printed matrix numbers.



Figure 4. The Conqueror label

CONQUEST 10" were introduced in 1957 by World Record Club Ltd., a mail order business which had been set up with the direct involvement of Sir Richard Attenborough in 1956, trading having begun in March of that year from premises at 125 Edgware Road, London, W. A few months later, premises at no. 49 were taken on, close to the Regal Cinema, Marble Arch.

There, a retail shop was established and facilities for Club Members, enhancing the mail order business. The Conquest label was registered as a trade mark on March 6th, 1957. The discs were recorded and pressed for the Club by Philips, the labels being of a mid-green with silver printing. The catalogue was prefixed "CP" – only CP.102 and CP.118 are known to me. I would be grateful for any further information of other discs. Two known celebrities on the label were comedian Arthur Askey and that well-built actress Sabrina, the latter causing quite a stir when she visited the shop on one occasion.

The World Record Club developed into World Records, Ltd. and became part of the EMI group of companies. Later the business was taken over by another mail order company, Britannia Music, which is still in business to this day.

A second label was registered to the World Record Club, Ltd. on August 23rd 1965 as Conquest Records, at which time the business was at Little Green, Richmond, Surrey. That mark was only used on micro-groove discs.

The "Records in Stores" series of articles published in HILLANDALE NEWS also covered the small "The Conquest Record" – [*Issue no. 185, April 1992, p.14 – Ed.*]

CONROY 10" discs came from the Berry Music Co. Ltd. which, as the labels state, was a music scores publishing business at no. 10 Denmark Street, off the Charing Cross Road, W.C.2 – London's "Tin-Pan Alley" – the venture into records lasting from 1958 to 1964 as 78 rpm. All seen were made from vinylite plastic.

The recordings were taken specifically for the use of those in the various branches of the mass entertainment industries, supplying descriptive or "mood" music, the discs not sold generally for home usage.

Titles were recorded from the musical scores under The Berry Music Company's copyrights or control. The duration of the playing time was printed on each label, these being usually in the three colours of white, orange and black. Don Taylor, of Tasmania, in his "The English 78 Picture Book", states that The Berry Music Co. Ltd. was a division of the better known Campbell, Connolly & Co. music scores publishing concern.



Figure 5. The Conroy label. This record was first published in 1960.

The catalogue series began at BM.101 in 1958 and had attained BM.437 by 1965. Many of the recordings would have had titles also obtainable as sheet music.

CONSERVATIVE RECORD. Conservative Records were recorded and

manufactured by The Columbia Graphophone Co. Ltd. for the Conservative and Unionist Party – "The Tories". Those I know of are from 1929 in a 10" size with a catalogue prefix of "CP". The discs had the regular "A"-prefixed matrices with the encircled "W" showing in the label's surround, which denoted a recording taken under the Western Electric System. The label was red with gold printing.

All three main political parties had standard general commercial issues of party political speeches on the Columbia label in 1929, a general election year, and numbered within the ordinary catalogue series. "Sonny Boy" is, or was, a Campbell, Connelly & Co. copyright title.



Figure 6. The Conservative Record – "Stanley Boy", sung by Topliss Green, a parody of "Sonny Boy", satirising Stanley Baldwin.

CORONATION RECORD. All I know of this disc is what I have derived from looking at a loose label which was light blue with inscriptions in gold.

There was no registered trade mark, no copyright legend, nor any reference to the recording's use in radio broadcasting or public performances without a licence, and neither was there any copyright stamp affixed or printed thereon.

There were catalogue and matrix numbers to the right of the spindle hole, a 6000 series number and "FH.1a". Without seeing a disc, I cannot even guess who recorded and/or made the Coronation Record. The FH.1a prefix is a clue to a possible proprietor of the disc.

THE FOLLOWING RECORDS ARE FOR SALE

Every Title a Seller.

The NEW
CORONET RECORD

10 inch. 1/6 Double-sided.

We submit this New Record to the trade with every confidence.
G. The Bands are those of excellence, such as that of the Honourable Artillery Company; the singers include such first rank Artists as Miss ETHEL TOMS, of Beecham's Opera Co. The recording is the best that money and talent can supply.
H. The first lot of ten Records given. Titles have been compiled with great care in order to meet all tastes. Here are such tried favourites as "El Capitan" March—and hot novelties such as "Long, Long Trail,"—can follow like "Somewhere a Voice is Calling,"—Gypsy, Gypsy, Gypsy, and many more. This lot is a collection of gems. Every one of these records will sell and sell quickly. Get a sample parcel of 25, or, if you please, you and you will want more.

List ready. Prompt delivery.

To be obtained only from
J. CURWEN & SONS, Ltd. Gramophone Department,
 24, Berners Street, London, W.
 Also Manufacturers of the "Sonorophone" and Manufacturers and Importers
 of all kinds of Musical Goods.

Figure 7. Advertisement for Coronet records.

CORONET RECORD. Although 100 discs bearing this label were issued in January 1917, I have never seen an example so I have no idea of the design and colour of the labels.

As a new line on sale to the public, this label came from the music score publishers, J. Curwen & Sons Ltd., of 24 Berners Street, London, W., which company announced their arrival in December 1916. The records were on offer to dealers in parcels of 25, 50 or the complete 100. Among the artists were Ethel Toms of the Beecham Company, The Band of the Irish Guards, and of The Honourable Artillery Company, and W. H. (Billy) Whitlock, those artists currently then appearing under the Invicta Record Company's Guardsman Record labels.

Unfortunately for J. Curwen & Sons, the word "Coronet" was already a registered trade mark, under class 8, belonging to Pathé Frères Pathéphone Ltd. of London, so that by March 1917, the records had been withdrawn from the market. The repertoire was re-pressed and differently coupled, and issued with a new label styled "Neptune Record". Not only had some of the Coronets been re-coupled but pseudonyms employed with the Coronets were replaced with other pseudonyms for the Neptune Records.

J. Curwen & Sons Ltd. had been founded by the Congregational Church minister, John Curwen, credited as being the inventor of the tonic-sol-fa system of music sight reading for singers and choral ensembles. He had died in 1863.

Curwen's also sold their "Sonorophone" gramophones and both the sale of those and the Neptune (late Coronet) Records were under the supervision of Mr. F. M. Crossmann, late of The Columbia Graphophone Company, the American Columbia company's European branch,

which was just on the point of becoming a British registered private joint stock limited company.

Both the Coronet and the Neptune Records were pressed in Kent at the Crystalate works in Golden Green, Hadlow, from the matrices belonging to the Invicta Record Co., Ltd., which were pressed for it as either Guardsman or Citizen Records.

COW AND GATE – Strictly speaking there is no label name to this disc. As we are all aware, over the years quite a number of businesses have advertised themselves and their products or services through the medium of gramophone records. I am assuming this present disc, of which I have knowledge only through a transparency, is from the dairy industry. It has a light blue, white and gold label with twelve darker blue spots around the label placed similarly to a clock face.



Figure 8. The Cow & Gate record.

Reading down the label, in gold at the top is "78 RPM", next, in large white erratic script are the words "Sweet

Music", and below the spindle hole, now gold again, "by COW & GATE". On the face of it this is a song sung by a duet under the pseudonyms of Cow & Gate. There is nothing else on the label, which has a thin white line surround. Any further data about this disc, or similar, would be most welcome.

Presumably, this was a private contract record for Messrs. Cow and Gate Ltd. before the firm disappeared in an amalgamation in which The United Dairies was a constituent part, and Unigate Ltd. being the new name of the combined businesses.

CREMALT – Again, this is not the name of the record label because all that the label shows in having any name style at all, is the depiction of a "Sultana Cremalt delicious for tea" wrapped loaf, a product of Cremalt, Ltd., whose name appears on the wrapped loaf. The record's numbers differ on each face and are the matrix numbers. "The Magic Spell of Cremalt" was written and composed by Jack Judge and also sung by him, and the labels on both sides credit him with being the lyric writer of the song published in 1912, which became a famous Great War song – "It's a Long Way to Tipperary", the music for which was written by Harry Williams.

The Cremalt, Ltd. bakery was in Worcestershire, a county in which Jack Judge lived. He also wrote the reverse side of the disc, a novelty waltz and foxtrot which has no title, but he sings it three times. The first line is "Sing a Song, Sing a Song", and the last line is "Then we're alright". The "OC" prefix was a Decca Record Co. Ltd. private

contract prefix, superseded I believe by "CP", after Decca absorbed the records business of The Crystalate Gramophone Record Manufacturing Co., Ltd. in the 1930s. I can do no better than say that this Cremalt disc must have been recorded in 1932. However, Jack Judge had already recorded other titles for Cremalt Ltd., with Piccadilly Records Ltd. being the recorders, and manufacturing them at the Mead Works, Gas House Lane, Hertford, which that company shared with Metropole Industries Ltd., the successors to The Metropole Gramophone Co. Ltd.



Figure 9. The Cremalt record

Jack Judge was again the lyricist in "I've been eating Cremalt" with Jack Lesson providing the melody; however, Ted Judge was the lyricist for "Cremalt". Both these titles appeared on the one Piccadilly-labelled record, which had no common catalogue number, as it was not for sale as an ordinary Piccadilly Record. Those titles had been recorded around November 1929.

A third title, entirely credited to Jack Judge as lyricist and composer, was

"The Baker's Song", recorded almost two years later, *circa* September 1931, again recorded by Piccadilly Records Ltd., and pressed at the Hertford works with Piccadilly labels, but not for public sale.

I am indebted to Arthur Badrock and Ray Parkes for information on the Cremalt discs, printed in Talking Machine Review, nos. 96 and 98.

CRITERION RECORD – 10". Criterion, for records, was a registered trade mark of the Sound Recording Co. Ltd. from September 1913. As far as I am aware, that company never issued any such records on the market as its own label. Criterion was one of a number of registered trade marks which were registered for labels in order that specific dealer customers could have their own labelled discs with the protection of a trade mark, and manufactured from their matrix stock at The Crystalate Manufacturing Co. Ltd.'s works. As a matter of fact, I have never seen discs pressed with a Criterion label. The only thing I had seen was a segment of a label carrying the legends of "Record Express" and "Reserve Stock", being the terminology in use on various labels supplied by The Sound Recording Company, presumably when the clients who had use of the labels required replenishment of stocks.

This particular label segment was overstuck on that company's own "Popular Record" label, which was no longer in use as the title was from the company's new label of 1923, the "Imperial Record". In this instance, the Popular label had been pressed face downwards so that the Criterion label

was stuck to what would have been its underside. Examples are known where the sticker was applied to regular Popular and Ye Popular Records, although they too may have been overstocked on old stocks of discs after the Imperial Records had been introduced. A number of extant matrices were used to press Imperial Records to introduce the initial catalogue. It may be that The Sound Recording Co. Ltd. itself employed the Criterion Record stickers simply to rid itself of deleted stocks of records and labels. However, whatever business handled the discs remains undiscovered.



Figure 10. The Criterion label, showing a handwritten title

In August 1925, The Crystalate Manufacturing Co. took over The Sound Recording Company's recording business and all that company's registered trade marks became its property as a matter of course. Crystalate renewed the Criterion trade mark in March 1927, so it must have been in use for some time. The mark

subsequently passed to The Crystalate Gramophone Record Manufacturing Co. Ltd. in July 1929.

CROWN RECORD – Four different varieties of Crown-labelled records have been identified, three of which have been described elsewhere.

The Crown Records of present concern were 10" in diameter and were adorned with a simple, but effective label in scarlet and gold, with the British Imperial Crown the dominant feature in the upper half.



Figure 11. The Crown Record no. 515 – The Band of H.M. Irish Guards and a cornet soloist playing Herman Finck's Skipping Rope Dance "In the Shadows". Also issued on Klingsor Record 8772 and Polyphon Record 8771.

The physical appearance of these discs and the artists and repertoire found on the few that I know about indicate quite positively that here was a product of the Polyphonmusik Werke A.-G. of Leipzig, Saxony, who were the recorders and makers of the Polyphon Records, the Klingsor Records and "The Pilot Records – formerly Polyphon

Records" which sold in Britain before the First World War. The Crown Records were not advertised as being on the British records market.

As I have mentioned elsewhere, those businesses which sold records by the tallyman system invariably appeared to have labels redolent of patriotism and/or British nationalism. As the Crown Records were not advertised in the talking machine industry's trade periodicals I guess the discs were sold through a tallyman system, the Imperial Crown helping to swell the number of others with such names as John Bull, Britannic, The Flag, National Record, Our Flag, *etc.* So whoever it was who sold these records to the public, by whatever means, remains a mystery, unless it was Henry J. Cullum, trading as Messrs. Lockwoods, in the City Road, London, E.C., for on June 17th, 1916, nearly halfway through the Great War, he held a sale of Crown Records which were described as "Salvage Stock Records". The legend around the bottom of the labels seen had "Recorded in England - Reproduced in Saxony"! What patriotic Briton was going to buy such discs with stories of atrocities by the Germans being rife at that time? I have not heard of any Crown Records, with what was then an offensive legend, having any stickers concealing this.

The records were numbered in a 500 catalogue series, the matrices being those from the stocks in the Polyphonmusik Werke's pressing plant in Leipzig. Judging by the few known titles, the discs probably came into circulation during 1911 and sold until the outbreak of war put an end to further imports from Germany.

CURWEN - Curwen records were the property of J. Curwen & Sons Ltd., a music scores publishing company referred to previously with reference to Coronet Records. I do not know for how long Curwen's kept going with that first venture into discs at Berners Street, W.1, but it and the gramophone sales had been taken over by Messrs. Rosetti & Company, of Fitzroy Square, Tottenham Court Road, London, probably well before the time when Curwen set up its second Synchronophone Ltd. in September 1930. At first, that venture was to exploit an invention of combining motion picture films with existing sound records. How successful that turned out to be I know not, but it was Synchronophone Ltd. which purchased the Mead Works, Gas House Lane, Hertford Town, where the Metropole and Piccadilly records had been in production. Synchronophone bought the factory and the matrices within during 1934 and began manufacturing a second line of Octacros records, using the purchased matrices and recording new titles, with Ursula Greville as the lady recording expert.

For Curwen & Sons itself, Synchronophone Ltd. produced two series of discs in the 10" size, the C.101 series, with brown and cream labels, and the G.3100 series with green and white labels, all known issued being recorded in 1934.

Among the artists were:- The English Singers; Norman Stone, singer, with Maurice Jacobson at the piano; Arthur Fagge, another singer with piano accompaniment; and Frank Phillips, a well-known BBC radio announcer, as a baritone with piano accompaniment.

The repertoire was mostly of British songs, both traditional and composed, (including one by Ursula Greville, the recording engineer) and an instrumental piece by Jack Sheehan and his Players.

Some of the recordings were also put out under the Octacros label. I expect all the scores for the songs recorded were under J. Curwen & Sons Ltd. copyright.

To be continued ...

Book Review

Antique Phonograph Gadgets, Gizmos and Gimmicks

by Tim Fabrizio and George Paul

It wasn't until 1997 when Tim Fabrizio and George Paul produced their superb "Illustrated Compendium on the Talking Machine 1877-1929" that the literature on the subject was significantly moved forward - so much so that the authors won the 1998 ARSC Award for Excellence. Their wide-ranging coverage of the subject with over five hundred superb colour photographs set a bench mark not only with the quality of the illustrations, but also with the authority of the text. Now, Fabrizio and Paul have excelled themselves with their latest publication "Antique Phonograph Gadgets, Gizmos and Gimmicks".

The first thing to make clear about this book is not to be put off by its jazzy American title - it's so very much more than its title suggests. It covers the whole infrastructure of the phonograph and gramophone field. It illustrates for example, the Morse 'Clarifier', claiming to render "the sound clear, loud and distinct" when interposed between reproducer and horn of cylinder or disc machine; there's an interior view of a cylinder mould; a wooden diaphragm for use on Edison reproducers that must have commendably removed some of the spurious resonances from many contemporary metal horns that are illustrated; repeating and

speed read-out devices and, new to me certainly, an incredible Heath Robinson attachment, the "Biophone" by which disc records could be played on any cylinder machine and needing neither gear, nor belt, nor screw to mar the cabinet! Our own Henry Seymour is not forgotten with his solution as to how to obtain greater sound output from marginally proficient Gems.

The authors are lucky in that they are their own photographers, and what photographers they are! Not for them a text that has to be tailored to fit whatever some third person thought they wanted illustrated, but a marrying of text and pictures that dovetails. That text also explores with contemporary pictures the nostalgia that is so much part of the phonograph world, and more than that, sets the phonograph and the gramophone in their social context.

This is a publication of the highest order - be sure to get it!

228 pages; over 500 colour pictures; some 700 items described. Obtainable through CLPGS bookshop [see advert on pp.355/6 - Ed.], or direct from Tim Fabrizio, PO Box 10307, Rochester, NY 14610; USA; for about \$60 by surface mail.

Joe Pengelly

Reports

London; 19th January 1999

On this date, Members gathered at the Institute in Bloomsbury to enjoy the first programme of 1999, entitled "Hen's Teeth", in which all were invited to bring along some interesting or unusual items from their collections.

First on the floor was Frank Andrews with selections from his collection of flimsy records. These were usually of either advertising or promotional material, and were intended to be given away or sold at a nominal charge. Reader's Digest were one of the largest producers of these discs, and Frank played us an example advertising a boxed LP set of Val Doonican. Flimsies were also issued by Town Councils and Development Agencies, and Frank showed copies produced by Cardiff and Milton Keynes to promote their respective delights. Finally, Frank played a flimsy of Edison recordings issued with a small booklet entitled "Edison's Fabulous Phonograph", produced in America in the mid-1970s.

Ewan Langford played a couple of recordings from his collection to show that even internationally revered conductors such as Toscanini and Bruno Walter could occasionally produce "turkeys". Ewan selected truly dreadful performances, one from the 1938 Salzburg Magic Flute under Toscanini, and the other from Bruno Walter conducting a performance of the Mozart Requiem. As a finale, Ewan played an excruciating arrangement of Berlioz' arrangement of Schubert's "The Erl

King" on Columbia, with a thankfully unnamed boy soprano.

Barry Raynaud brought his usual eclectic mix including curious record covers, one advertising the 1940 Helsinki Olympic Games (which were never played), and another advertising some five different types of Columbia needles to choose from. Amongst the records that Barry had brought with him were examples of Durium and Filmophone flexible records, the Daily Mail Mystery Record, and two recorded announcements for use in wartime cinemas warning of gas attack, anti-personnel bombs and No Smoking. One mystery record was a standard Decca dance recording (F 3459) of Jack Hylton playing "Can't We Meet Again?" coupled with Lew Stone and Al Bowlly performing "What More Can I Ask?", but described on the label as being the "Decca/Evening Chronicle Competition Record" – a competition, the details of which were unknown to any of the Members present. If anyone reading these notes knows any details concerning this competition, could they please let the London Meetings Chairman, Howard Martin, know.

Wyn Andrews played an EP, recorded in 1950 and 1952 of Elton Hayes playing and singing settings of Edward Lear's nonsense verse, and Geoff Edwards brought along his Peter Pan gramophone playing a 6" Little Marvel of Old Tyme Favourites. A Soviet-produced EP celebrating Yuri Gagarin's first space flight, including Gagarin himself speaking, was also played.

Howard Martin played a Zonophone Twin recording of Billy Williams' song, "Don't Let Me Get Better, Nurse". Despite Billy Williams' huge number of recordings for many different labels, this was the only recording he made of this particular song.

Clive Simmonds played a 12" promotional record manufactured by Decca for a cosmetics firm, of an extract from a radio play [*see letter in issue 225 – Ed.*]. Whilst the unnamed voices sounded familiar, no one was able to identify them.

Colin Armfield brought with him a photograph of a wax cylinder groove magnified 600 times, and also actual pages from the Illustrated London News of 1878 showing Edison's tin foil phonograph, and Colonel Gouraud at home in Little Menlo. Colin also showed a "Speak Easy" horn for recording disc records which was unfortunately incomplete at this stage, but Colin hoped to have it working again.

Barry Raynaud took the floor again with some more of his unusual records, including a Pathé Diamond disc and an Edison Diamond Disc, and an in-house Decca disc for checking recording equipment. Also shown were a 6" Mimosa disc, H.M. King George V's message to the Empire of 1935, and various samplers from a variety of record companies. Barry also showed some radio valves from the 1950s and 1960s, before Tim Massey brought the evening to a rousing close with two recordings of a popular nature by an old CLPGS Member.

This was the first attempt at one of these programmes, and, as it was voted a

success by the Members, will certainly be repeated in the not-too-distant future.

Tim Wood-Woolley

London; 16th February 1999

On 16th February, Paul Collenette presented his programme, "An Indestructible Evening" to the Members, being an evening of 4-minute non-Edison celluloid cylinders.

Paul opened his programme, which was presented on an Edison Standard phonograph with Cygnet horn, with a brief background to the production of celluloid cylinders, and the history of The Indestructible Record Co. of Albany, N.Y., and its links with the U.S. Everlasting Record Co. The first selection played was no. 3003, a Medley of 1909 Hits, played by John Lacalle's Band, followed by cylinder no. 3094, the "Isabella Overture", by Pflueger, also played by John Lacalle's Band. Following the two instrumental selections, Paul played "Mary" from "Our Miss Gibbs", sung by Ethel Williams and Jack Charman on no. 3165, which was an American issue of a British recording. This was followed by Selections from "The Dollar Princess", played by The Famous Indestructible Record Band, on no. 3175.

The programme continued with "He's a Rag Picker", sung by Arthur Collins and Byron G. Harland on no. 3343, before moving on to Paul's speciality which is jazz and dance music. Selections played included no. 3475, "How ya Gonna Keep 'Em Down on the Farm?", performed by the Fred Van Eps Banjo Orchestra, which appeared to consist of only three members – banjo, saxophone

and piano. The first half of the programme closed with no. 3495, "Dardanella", played by Nicholas Orlando's Orchestra.

After the interval, Paul played a short extract from a dubbed Edison Blue Amberol of Harry Raderman's Orchestra playing "Avalon", and for comparison followed it immediately with the same tune played by Yerkes' Novelty Orchestra on a 'live' Indestructible Record, no. 3517, enabling Members to appreciate the difference both in performance and recording quality. After Selections from "The Balkan Princess" played by The Famous Indestructible Record Band, Paul moved on to U.S. Everlasting Records. The first selection played was "The Smiler" by Vess L. Ossman, dating from 1910, on no. 1101, followed by "The Liberty Bell" and "High School Cadets", marches played by the U.S. Military Band.

Paul closed his excellent programme with no. 1260, "Gondolier & Temptation Rag", played by Fred Van Eps, and the patriotic "Sounds From England", dating from 1913, brought the evening to a rousing close.

Paul was heartily thanked by all those present for a thoroughly enjoyable and informative programme. It was greatly appreciated that Paul had travelled with his cylinders and phonograph by train from Exeter to present this programme.

Tim Wood-Woolley

London, 16th March 1999

The Members met at the Swedenborg Hall in Bloomsbury to enjoy two

programmes by Barry Raynaud and Frank Andrews.

Barry opened the evening with his talk "50 Years of the LP Record". The full text appeared in the Spring issue of HILLANDALE NEWS, but needless to say, it is always a great pleasure to actually hear Barry deliver his talk in person. Barry outlined the development of the LP from its introduction in the UK by Decca in 1950 to its eventual demise in the 1980s, and accompanied this account with a wealth of technical data. To illustrate his lecture, Barry played a couple of examples of recordings from the 1950s – the First Movement from Dvorák's "Symphony from the New World" and an excerpt from Délibes' ballet suite, "Naila", both on the Pye Golden Guinea label and dating from 1957 and 1959 respectively.

After the interval, Frank Andrews presented one of the great loves of his life, "From Quartet Singing to Barbershop Choruses". This year is the 46th anniversary of Barbershop competitions, and Frank opened his programme with a recording from 1987 by the Hallmark of Harmony of "Give Me a Barbershop Song", followed by "Don't Ring Lulu", sung by the Fortuneers, from Crawley.

Frank gave a brief history of Barbershop singing, from its origins as a purely American phenomenon to the current worldwide interest in this type of music. The name "Barbershop" was first coined in 1911 as a particular style of singing but is now used to describe all unaccompanied popular singing. Frank then played a selection of his historic Barbershop records, including "Flower of My Heart, Sweet Adeline" by the

Columbia Quartet from 1905 on a *Rena Double Face*, The Kingtown Minstrels on *Jumbo* from 1912, and the "Cornfield Medley", sung by the Haydn Quartet. This latter record was from a 1905 single-sided G & T, which appeared to confuse the London Meetings Chairman, who was acting as DJ, as he attempted to play the wrong side! More historic quartets followed – "Darling Nellie Gray" by the Peerless Quartet on Coliseum no. 1212, dating from 1920 [illustrated in issue no. 225, p. 269 – Ed.], The Shannon Four singing "Oh Hannah" on Victor, "O Dem Golden Slippers", sung by the Lions of Seattle, on Columbia, and finally, "Annie Laurie" on Columbia, sung by The Flatfoot Four, who were all policemen.

Frank closed his presentation as he began with the Hallmark of Harmony singing "Give me a Barbershop Song".

This was a thoroughly entertaining evening, well up to Frank and Barry's usual standards, and all the Members present showed their appreciation in the time-honoured way.

Tim Wood-Woolley

London, 20th April 1999

For the first time in many years, the Members were treated to a programme presented by a non-member of the CLPGS, and what a treat it was! Bernard Smith of the Lewisham Recorded Music Society entertained us all with his illustrated talk, "Stars of the Music Hall".

As a prelude, Bernard explained how the Lewisham Recorded Music Society had intended to present a programme on Music Hall artists but were unable to

find the right presenter. As a last resort, Bernard decided to present the programme himself and set about researching his material. It was during his researches that Bernard found himself being increasingly interested in the subject, and in his own words, that was when the love affair with Music Hall started. This affection for the great stars of the past clearly shone through in every anecdote and every story told in the introduction or postscript to the recordings played.

Bernard opened the evening with a brief history of the British Music Hall from its foundation by Charles Morton in 1852 at The Canterbury Arms near Waterloo to its heights in the Edwardian period. The first selection played was one of the most famous of Music Hall songs, "Down at the Old Bull and Bush", by Florrie Forde on Imperial 2892, from June 1933, followed by Marie Lloyd singing "A Little of What You Fancy Does You Good" from 1915 on Regal G7076, one of only fourteen recordings she made.

Three "Cockney" Comedians were presented next, Harry Champion, Albert Chevalier and Gus Elan singing respectively, "I'm Henry the Eighth I Am", on Zonophone Twin 413 or Columbia 1621, from 1911; "My Old Dutch", on HMV 02368, recorded 1911; and "If It Wasn't for the Houses in Between", on Sterno 789, from 1931.

Sir Harry Lauder was next under the spotlight. He started his career as an Irish act before becoming Scottish! Between 1901 and 1930 he made over 500 records and was the first Music Hall artist to be knighted. "Bella the Belle of Dunoon", dating from May 1930, on

either Zonophone GO96 or HMV D1883 provided a characteristic example of his art.

Three female stars featured next – Lily Morris singing “Why Am I Always the Bridesmaid, Never the Bride?” on Regal G8987, from 1927; Vesta Tilley, a male impersonator, performing “Jolly Good Luck to the Girl Who Loves a Soldier” on Regal G7079, from June 1915; and finally Ella Shields, who sang a parody of Burlington Bertie, called “I’m Burlington Bertie from Bow” on Columbia 629.

As a finale, Bernard played three songs that were personal favourites of his – Tom Rootwell singing “Wait a Minute” on Columbia 2002, dating from 1912; a late Harry Champion recording of “Any Old Iron” dating from 1940 with an interpolated verse appealing, quite movingly, for any scrap metal to help the war effort; and finally, Billy Merson performing “The Night I Appeared as Macbeth” on Winner 2587 from 1919. A final encore was performed...

This was a superbly researched and professionally presented evening for which we thank Bernard very much for taking the time and trouble to entertain us. Thanks also to Frank Andrews for providing the recording data for these notes.

Tim Wood-Woolley

Midlands Group, 20th March 1999

This was the first meeting at our new venue, the Grimshaw Room, at St. Chad’s R. C. Cathedral, in Birmingham.

To coincide with our new meeting place, we were fortunate in securing a

special guest speaker, Mr. Adrian Tuddenham, who travelled from Bath to talk to us on the enhanced playing of 78s which suffer from surface noise caused by a poor quality pressing medium, or which have suffered from grit and scratches, and even those which have been broken and subsequently repaired.

Adrian has developed a highly sensitive electronic system adaptable to track the variously shaped grooves of 78s, including Pathé discs, and on miniature screens included in his equipment, he demonstrated the presence of foreign matter which caused crackle to the detriment of the recorded sound. By playing records, he used his equipment – essentially a dedicated computer – to demonstrate the elimination of virtually all unwanted interference on playback.

Adrian’s lucid explanation of the principles behind his system enabled even the non-technical in his audience to grasp how it operated, without needing to know the complexities of the electronic circuitry.

His equipment can also detect faults in the original recordings, and examples were played of 78s showing up thumps ascribed to faults in microphone or amplifier. Adrian played Dominion, Edison Bell and Victory 78s to illustrate these. We heard the famous “Trains” record by Reginald Gardiner, and Adrian’s equipment revealed a rumbling noise during the course of this record. It appears that the recording was made under a railway arch in London, and trains were active over the arch at the time of the recording!

Members of the audience had brought examples of broken or damaged 78s. In

one instance, Adrian taped a broken record together, and when played through his equipment, it was impossible to hear the usual tell-tale "click" associated with such breaks.

Another advantage of Adrian's system is that the tracking of the record groove, as depicted on screen, ensures that he can select the correct size stylus to suit the groove shape.

A very good turn-out of Members gave an enthusiastic response to Adrian's programme, and we certainly had a good start to our new Saturday evening venue. We are most grateful for all the time and trouble Adrian spent on our behalf.

[The techniques and equipment demonstrated by Adrian Tuddenham were described in a series of articles published in HILLDALE NEWS, entitled "Recording Processing for Improved Sound", by Adrian Tuddenham & Peter Copeland: issue no. 162, June 1988, p.34 ("Why process?"); issue no. 163, August 1988, p.72 ("Electrical Transcription"); and issue no. 164, October 1988, p. 89 ("Noise Reduction Methods") – Ed.]

Geoff Howl

Northern Group, 21st March, 1999

The first meeting of the season opened on Spring Day, 21st March, with Miles Mallinson playing the Erna Sack "Frühling Stimmen (Voices of Spring)". He then thanked Members for the wonderful cards and thoughts received during his Winter illness – now thankfully over.

The themes for the meeting were "Flying Tonight" and "The Boys in Blue" – Members were invited to bring

along their own discs, cylinders and machines, with Flying and Policemen as the subjects.

The meeting started with a 2 minute cylinder played on his Standard "B", fitted with an "O" reproducer, entitled "Come and Take a Trip in my Air Ship" by Albert Benzler; following this, "Me and Jane in a Plane". There were several versions of this popular song. On a more serious note, we heard an absolutely mint copy of an Interview with Miss Amy Johnson on the completion of her Australian flight. Following this obviously had to be "Amy" by Debroy Somers. A 'lovely' wartime record of an attack by some Junkers 87s on a British convoy defended by Spitfires, was described almost like a village cricket match by Charles Gardiner. We also heard "Wings Over the Navy" from Billy Cotton, "Airborne" from the Singers and Central Band of the Air Force, Billy Whitlock's "Aeroplane", "The Flying Squadron", "The Jolly Airman" by the Band of the Royal Air Force, finishing with the Herb Morrison recording describing the Lindenberg Disaster.

After a break, the Policeman theme was introduced by Derek Parker, with "The Lost Policeman" by Sandy Powell, and followed by "The Return of the Lost Policeman". A musical variant was the Gendarmes Duet by Malcolm McEachern and Harold Williams (with the audience joining in).

"The Laughing Song" by Bert Shepard preceded the more popular "The Laughing Policeman" by Charles Penrose (there were many copies of this song at the meeting). Will Randell's "P.C. Green", and Harry Welden's "The

Policeman" followed, before the musical examples – "The Policeman's Chorus" from "The Pirates of Penzance", "The Policeman's Holiday" by Harry Lauder and his Band, and the "Burglar Rag" completed the theme.

The meeting was brought to an end with a rendition of "La Capricciosa" by the very young Yehudi Menuhin, as a tribute to the late violinist.

As a postscript, please note that Alston Hall have asked for the following changes – our A.G.M. will be held on November 28th, not the 21st, as previously announced; and from the year 2000, our dining fee will be increased to £5 per head.

Ann Mallinson (Secretary)

West of England Group, 20th March 1999

At his home, Paul Collenette gave Members an 'Indestructible Concert', starting with an historical introduction to the use of celluloid for phonograph records and highlighting the growing frustration of some Edison employees – notably the musician, Albert Benzler, at not being able to use celluloid for Edison's records. This led to the formation of a breakaway company making the U.S. Everlasting product, at Cleveland, Ohio.

The concert was exclusively of 4-minute records comprising the Indestructibles made at Albany, New York, and the U.S. Everlastings mentioned above. Paul drew our attention to the fact that after 1914, these were the only directly recorded cylinder records available –

Edisons being for the main part, dubbings from Diamond Discs. This point is often not realised by today's collectors, and makes these later Indestructibles practically unique.

A comparison of Yerkes' Novelty Band playing "Avalon" (no. 3517) with the contemporary Edison of the same title (played by Raderman's Jazz Band – no. 4182) proved thought-provoking, and although a fair comparison could not be made, it was noted that both were played in the same key – A flat.

The concert lasted for nearly two hours, and started with a medley of 1909 Hits. Of these, "Shine On, Harvest Moon" was the best known. The "Isabella" Overture followed, and the rest of the programme included a selection from the "Dollar Princess" and "When I Was Twenty-One" by Walter Van Brunt. (This could have been a recent memory for Van Brunt, who was born in 1892!)

After refreshments, the second half of the afternoon featured mainly U.S. Everlasting cylinders. These are technically interesting as being the only cylinders with a seam – Everlastings were made from a strip of celluloid, welded at the edge, then pressed in the usual manner. "The Smiler" by Vess Ossman, and the "Liberty Bell" and "High School Cadets" marches being particularly well-recorded. The programme concluded in a very patriotic manner with a selection called "Sounds from England".

We thank Paul for his hospitality and his ever-growing contribution to the branch.

Letters

Chairman's Chat, continued

I write after reading with horror some replies to Chairman's Chat of the Autumn 1998 HILLDALE NEWS.

We are most certainly viewed by outsiders (in the majority!) as a bunch of dry and dusty 'anoraks' for whom an unusual matrix number would cause intense emotional excitement.

The reasons for this I would assume are as follows:-

1. The majority of meetings are geared towards old records made by very minor talents, whether or not they would be considered worthy of an evening's attention by that large population who exist outside our small society. Now, I have made the point before ('Whither CLPGS?' etc.) that music is a matter of taste, but there are surely many senior members who could catalogue the lives and times (as well as those damn' matrix numbers) of some of the most important and influential artists of this century as well as the minor talents which most of us have never heard of. This applies to meetings as well as articles in HILLDALE NEWS.

I am not trying to impose my own interests on anybody, but in the light of Howard's remarks (which I am in complete agreement with) I think that this is the only way to make the Society and its journal more relevant to a wider audience as we approach the new millenium.

2. According to Howard's own experience, 99% of serious machine collectors are not even in the CLPGS. This alone should set the alarm bells ringing!
3. There seems to be a cut-off point in time relating to the 'collective' musical interests. Let's remember that when the Society was founded originally, there were a group of machine enthusiasts who marvelled at the technology then available which enabled them to listen to contemporary recordings! Nowadays, we have Members for whom a packet of needles would be preferable to a CD given away as a gift with the magazine. I cannot help thinking that if those Members years ago could have seen us now they would be laughing!
- My point is, were we to embrace newer technologies and contemporary music/culture around us, then we would surely stand a chance? I'm not suggesting that we all have to listen to today's masterpiece on CD, but surely any self-respecting person will agree that by excluding anything later than say 1950 we are looking like a bunch of Luddites who are making a statement about music from the second half of this century.
4. We *are* keeping HILLDALE NEWS in the era of the gramophone by excluding everything else. But what exactly does this 'era' represent? When did the gramophone cease to be? Let me remind readers that

there is still a magazine on the shelves of your local newsagent entitled 'Gramophone'.

Does *this* magazine give away needles with each issue? No, instead, a CD. Does the magazine have articles about Henry Smith's failed attempt to make a record with his Hoover vacuum cleaner entitled 'Damn it, I've Just Sucked up the Cat!' (HMV BD 355078)? Again, no. I'm sure if I tried to make such a record, nobody in their right mind would be interested in seventy years' time or indeed now!

Also, remember that the gramophone became the Hi-Fi turntable which is still being produced today and then the CD ... well, they're round discs and rotate, don't they?

Which brings me to my final point. If we become too bogged down in the idea of a CD-free world where the 78 rules, then we are surely doomed to extinction. I mean, let's be serious about this for a moment, if the majority of Society Members are primarily interested in the music (?) then surely they must concede that the CD is a better medium for preservation of such.

After all, what has the 78 (obsolete for forty years) to offer? On average, four minutes of recording on each side, high levels of background noise, mono reproduction; they don't play if they are scratched, and they are brittle, which means that storage is difficult (not to mention the weight of them!)

In contrast, your shiny CD does not suffer from any of the above and can play on one side upto 76 minutes of music in stereo with the potential for

lush packaging, book enclosures, pictures and sleeve notes. When did the 78 ever have that?

This love affair with the 78 is therefore one of the reasons why most people look at us lot with some suspicion. And before anyone accuses me of being a CD convert, can I say that I actually don't like them much as I would much rather have an LP record which to my mind *still* is the best medium for reproduction of sound. Unfortunately, I can't play them on my gramophones though.

If anyone is still reading this letter, I'm sure the groans of 'He's said similar things before' will start. But, I seriously hope that now we have a new – dare I say it – thinking Chairman that we will move on and forward into the new millenium.

Sometimes I meet other collectors at fairs and they say to me 'I'm not going to bother renewing my membership to the Society' and I think perhaps I shouldn't; but then again, that's rather like owning an expensive set of golf clubs and not being a member of a golf club.

It's a great magazine by the way.

Steve Miller;

Red Hill
WORCESTER.

8-8-98, Maiden Lane, no. 1

Paul Cleary's most interesting Spring '99 piece, "8-8-98, Maiden Lane", states that the Berliner E 6001 had been manufactured in the United States "prior to the opening of a European pressing plant in Hannover." Whilst the record

was no doubt made in "the Colonies", for one reason or another, the Hannover plant was indeed in business not only when Gaisberg produced the disc but when it was pressed. The Berliner brothers began manufacturing discs in Hannover on 11th June 1898; although Deutsche Grammophon was not incorporated as a stock company until 6th December, at which time The Gramophone Company held all the shares and the Berliners, Joseph and Jacob, were the managers.

Oliver Berliner

Beverly Hills
CA 90213, USA.

8-8-98, Maiden Lane, no. 2

Reading Paul Cleary's article, "8-8-98, Maiden Lane" in Issue 225 caused me to look at a Berliner in my collection also by Adolf Umbach. It is "Gavotte" by J. (or T.) Renard. The label shows the trade mark to the left of the centre hole and the date and number to the right. The date appears to be 11-3-98 (American style?), underneath which is:-

X -
Y 3 L

The number is quite clearly F 6010 and I wonder if it could possibly be 'F' rather than 'E' in the photograph in the article? In the lower left of the label is 'CLARINET', and right at the bottom, where the number is in the article photograph, is:-

A. Umbach
LONDON

I have been unable to obtain a satisfactory photograph, but

surprisingly, the whole label does appear to be differently set out. The handwriting seems to be very slightly different to the one illustrated.

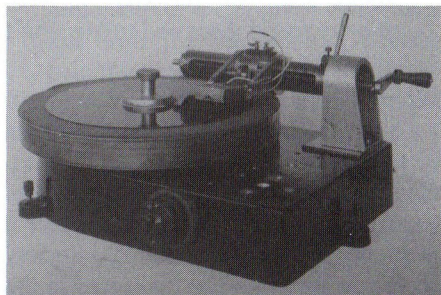
Is the CD containing Umbach's solos still available, and from where might it be obtained?

Ray Parkes

HALESOWEN, West Midlands
B62 9NN.

Technology from the past

In HILLANDALE NEWS no. 225, Mr. Dennis Harbour asked for more on technology from the past. I agree with him, and herewith send my small contribution.



A small recording lathe of English origin, probably a prototype, or one privately made. The frame is cast aluminium, the leadscrew housing is cast iron, the carriage is cast bronze. The cutter head is made of brass. The lathe is fitted with a synchronous motor, but at present, it's too weak for recording.

Does anyone know of similar or different recording machines?

Rolf Rekdal

NORWAY.

Kurt Atterberg & the 1928 Schubert Centenary

May I add one or two points to George Taylor's interesting article on Atterberg & the 1928 Schubert Centenary (issue no. 225).

Columbia's claim of 100,000 records sold of the Atterberg Symphony includes of course, all overseas pressings – USA, Australia, etc. It was issued here in November 1928 and remained on the catalogue until June 1942. Beecham must have had trouble with the First Movement, for the published take of side 1 is take 5, out of eight attempts to get a satisfactory side! There is a story there, if only we knew it...

Now as to the Merrick (where you had a misprint in the record numbers – it is 9562-3, not 96...). [*Apologies – Ed.*] Merrick died in 1981, by the way, and the recording of the 'completion' is in WERM, but only in the Third Supplement, issued in 1957. The conductor of this and the 'Pax Vobiscum' was Stanford Robinson, though his name does not appear on the labels. Both works were issued in January 1929, and while Merrick's lasted in the catalogue until March 1942, Johnson's was deleted much earlier, in March 1935. Details of the recordings are all in my discography "Columbia 12-inch Records in the UK, 1906-1930 (Symposium 1994, £38). It is almost out of print – only a few copies remain.

Ronald Taylor
Collectors' Room

[REDACTED]
New Barnet, Herts, EN4 9RJ.

Help Wanted

Can any Member advise of a method to correct a buckled 78 rpm record. I have tried heat and using weight but have had only limited success. Also, can a suitable compound be obtained to repair a chip on the outer edge of an otherwise perfect record?

I have numerous records by Doris Arnold's Kentucky Minstrels and would also appreciate any information regarding this group of singers.

Charles Stopani

[REDACTED]
Mannofield
ABERDEEN, AB15 7RY.

Copyright

I would welcome advice on copyright of old recordings.

I have now built a large enough collection of 78s to have a fair number by my favourite artists. I would love to listen to them more often but, being slumped over a computer most days, the time to wind and needle change is limited. Thus I have begun transferring the records onto my PC, in some cases directly from an electric deck, but others may have to be filtered by Diamond Cut Audio Restoration Tools. Once satisfactory recordings are obtained, I'll transfer them to audio CD for easier listening.

The source records will be generally pre-World War I. How does copyright law affect me if I continue with this? and if I produce further copies to sell to enthusiasts at cost, or post selected recordings on a website?

John Loader; [REDACTED]
Fordham; ELY, Cambs.; CB7 5ND.



for
**Collectors of 78 Records issued by
or pertaining to The Salvation Army**

Between 1927 and 1958, The Salvation Army in conjunction with The Columbia Graphophone Company Ltd. (latterly a component subsidiary of EMI Ltd.), issued two hundred and twenty 78 rpm records featuring various Headquarters and Corps musical sections, instrumental and vocal soloists and the voices of three Generals. The first recordings were issued on the **REGAL** label with "G" and "MR" series prefixes and a maroon label; later Army sections appeared on **REGAL ZONOPHONE** with a dark green, red and gold label. In May 1935, the **REGAL-ZONOPHONE SALVATION ARMY RECORD** appeared with a royal blue and gold label incorporating the crest and "MF" series suffix. The Swedish and USA Eastern and Central Territories also issued their own series of 78 records. In addition to these 'official' records there were several private recordings, which were made in conjunction with overseas tours or as fund-raising ventures by the corps concerned. With the advent of the LP and CD, 78s are no longer played or collected by the majority of people and many have been dumped or destroyed. There are however, a small number of enthusiasts who collect and enjoy these records, and to this end the **REGAL 78 ASSOCIATION** has been formed.

The Association aims to provide a forum whereby collectors of Salvation Army 78 records can exchange sale, swap or want lists and also to provide opportunities for the preservation of Salvation Army history. A quarterly Newsletter, containing 78 gossip, articles about the records, sections and soloists, and collectors' lists, is issued.

Details and Newsletter from:-

C. R. Waller

HAMILTON;
ML3 8PT.

NEWS FROM THE CLPGS BOOKSHOP

Wells-next-the Sea, Norfolk;

NR23 1RD.

Telephone and Fax:

There are very limited supplies, now, of "Tinfoil to Stereo" and "Fascinating Rhythm" – previous announcements give catalogue numbers and cost. We will receive *circa* late July copies of the long-awaited Columbia Phonograph Companion, volume 1, dealing with what we British call Phonographs. We will also receive a small number of the Phonograph Companion, volume 2 – dealing with disc machines – and the Dethlefsen "Edison Blue Amberol Recordings", all of which remain listed in the Bookshop.

Would any Member who contacted Roger Thorne in respect of the reprint of his privately published "Jumbo" listing, please now contact me at the above address, so that I can ascertain just how many copies need to be made. Any cheques need to be made payable to me, George Woolford, as this listing is not an official Society publication.

FASCINATING RHYTHM – Peter Cliffe. Special purchase in hardback. 280 pages filled with monochrome illustrations of the stars which made those dance tunes so popular between the two wars. Issued as item **BD-39**, cost of **£5-00 per copy plus postage**.

THE E.M.G. STORY – Francis James. The E.M.G. Story tells for the very first time how E. M. Ginn, once an assistant fish and poultry salesman came to found a firm whose goal was simply to build the best gramophones in the world; how, despite myriad tribulations he succeeded, only to lose his firm to his associates. It is also the story of the little-known early English gramophone pioneers; how their

gentlemanly cooperation turned soon enough into bitter disputes, litigation and trade wars. It is the story of how the gramophone was transformed from a mass-produced clockwork novelty into an instrument made and tuned by hand of such impeccable quality that no self-respecting composer, music critic or connoisseur would have anything else. Lavishly illustrated with many advertisements and photographs of the period (1916-1980) and with appendices which tabulate the technical details of every model of English handmade gramophones, the E.M.G. Story can genuinely be said to be the very first chapter of High Fidelity reproduction. In hardback, 144 pages, over 100 illustrations. Issued as item **BD-41**, cost of **£15-00 per copy plus postage**.

DATE ALL THOSE ENGLISH 78s – Pt. 1 – Commercial: Eddie Shaw. Further to previous announcements here, this is an updated official Society Publication, as authorised by the compiler. Issued as 40 A4 sheets with clear plastic cover and slide spine binding. Issued as item **CL-26**, cost of **£7-50 per copy plus postage**.

BEKA Double Sided Records – a listing dating probably from just before the Great War, and including the then newly introduced "12" Meister Records". Many quality Band, Orchestral, Instrumental and Vocal records are listed, including many Music Hall artists, some of which are illustrated. Issued as item **CL-31**, cost of **£3 per copy plus postage**.

SOCIETA ITALIANA DI FONOTIPIA – Reproduction of an original 12½" x 7½"

catalogue with red borders, dated 1907. Lavish production, featuring Operatic, Speech and Instrumental artists who recorded for the Fonotipia label. Biographical text in Italian, large photographs and listings of recordings available. Issued as item **BD-42**, cost of **£12 per copy plus postage**.

COLUMBIA 10" RECORDS – Frank Andrews. Re-print for 1999. The original 300-odd pages of information are augmented with a further 22 pages of corrections, bound in. Coloured laminated thin card covers and taped spine. Issued as item **BD-28**, cost of **£28-00 per copy plus postage**.

COLUMBIA 10" RECORDS UPDATE. The 22-page update is published separately for Society Members who have already purchased publication BD-28. Presented in a clear A4 plastic folder, suitable for either slipping into the publication, or transferring the information over, as required. Issued as item **CL-31**, cost of **£2-50 per copy plus postage**.

IMPERIAL RECORDS 1929. A wonderful miscellany of Popular and Classical titles drawn from diverse British, American and Continental sources. Issued as item **CL-32**, cost of **£2-00 per copy plus postage**.

CATALOGUE OF EDISON 4-MINUTE WAX AMBEROL CYLINDER RECORDS; Volume 2 – British Issues, 1909-1912 (Second (Revised) Edition, 1974). Copies of the original publication compiled by the late Sydney Carter. Issued as item **CL-33**, cost of **£3-00 per copy plus postage**.

Re-print of Record Lists for BERLINER DISCS. British issues for November 16th, 1898; February 22nd, 1899 and June 1900; single German & French lists + American for February 22nd, 1899. Issued as item

CL-34, cost of **£2-00 per copy plus postage**.

ZONOPHONE RECORDS – Frank Andrews. The definitive list of all the single faced records issued by this company in the 5", 7", 10" and 12" sizes. Listing includes the earlier Prescott discs which were initially carried prior to takeover, then numerically, all sections of vocal, instrumental and band/orchestral. Also additional Hebrew, French, German and Italian language sections. Comprehensive index, with additional contemporary illustrations taken from the "Sound Wave". With the kind assistance of EMI, we have been given permission to illustrate in colour some 14 variations of labels, many examples actually from their archive, used during this period. Issued in A4 size, 184 pages of text, coloured soft laminated cover. Publication distributed after 25th June 1999. Issued as item **BD-44**, cost of **£24-00 per copy plus postage**.

ANTIQUE PHONOGRAPH Gadgets, Gizmos & Gimmicks – Fabrizio & Paul. 228 pages of text and coloured photographs; hardback 9" x 11¼" with coloured dust jacket. Companion book to the "Talking Machines". See review by Joe Pengelly in this issue for further details. Issued as item **BD-45**, cost of **£39-95 per copy plus postage**.

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